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Ravinia, Ill., Angust 13, 1921.—Fifteen thousand people, to whom the gates of Ravinia had been opened free—thanks to the generosity of Louis Eckstein—jammed the pavilion and surroundings to listen to an admirable program and no less admirable speech by ex-Senator J. Hamilton Lewis, presented as a tribute to the memory of Enrico Caruso. The stage was appropriate for the occasion and bore a huge picture of the late great tenor in whose honor the doors of Ravinia were thrown open to the public. The program was beautifully and impressively rendered and was well built for this sad occasion.

### CRITICISMS.

CRITICISMS.

The farther along the Ravinia season goes, the more impressive are the performances. Ravinia has helped considerably in making grand opera popular in this part of the country and acts as a stimulus for the Chicago Opera Association. Indeed, narrow-minded are those that believe that the season of grand opera at Ravinia is an obstacle in the way of the season at the Auditorium. Nothing more unfounded can be thought of. True, some performances at Ravinia could put to shame a few given at the Auditorium and vice versa. It is after all only through comparison that one can gauge the standard of a company. It is by this very comparison that one can also judge the work of a conductor as well as of the principals, for though tradition may be overlooked and originonly through comparison that one can gauge the standard of a company. It is by this very comparison that one can also judge the work of a conductor as well as of the principals, for though tradition may be overlooked and originality praised, a certain standard or model must necessarily be followed by the artists, and when they fall behind the level expected it is the duty of a reporter to point out their shortcomings. The French conductor at Ravinia complained to the writer concerning an adverse criticism written about the performance of "Carmen," which he conducted. Part of his remonstrances were justified, as this writer made some prognostics which had nothing to do whatsoever with the performance in question. Mr. Hasselmans also stated that some other criticis praised the performance and this, too, was true. As stated so often, a review of a personal opinion and should all the critics in Chicago be unanimous in praising a certain opera performance, this critic might be the exception and find in it shortcomings deserving criticism. It would also be the privilege of this reporter to praise when others criticized, as what pleases one might displease another. It has also come to the ear of the writer that whenever he finds fault with an artist at Ravinia, there is some one, living in Chicago, kind enough to clip that review and send it post haste to the singer or the conductor, presuming probably that some member of the company would try to frighten the critic by calling him to account.

All this has very little to do with Ravinia, but it is well once in a while to inform the readers that the work of an artist is judged on merit, leaving aside the question of business or advertising. There are many artists who have never advertised in the MUSICAL COURER and probably never will, who have been highly praised in these columns. On the oritic by calling him to account.

All this has very little to do with Ravinia, but it is well once in a while to inform the readers who when not at their best, have been servely handl

no more need be said, as Mr. Eckstein lives for Ravinia and Ravinia surely lives through him.

### "TRAVIATA," AUGUST 6.

The performance of "Traviata" introduced Florence Macbeth in a new role, that of Violetta—a part which she rendered charmingly and sang magnificently. Miss Mac



ETHELYNDE SMITH.

ETHELYNDE SMITH.

Soprano, who will start a third tour to the Pacific Coast during the first week of October, singing her way across the continent both going and coming. Of the engagements already booked, almost half are return appearances and some are third recitals under the same management. Besides this trip—which will last about three months—Miss Smith plans a tour of the Southern territory in January, after which she will fill numerous Eastern dates. In April, 1922, she is scheduled to make her first tour of the Maritime Provinces and castern Canada.

beth was good to look upon and her voice delighted the ear. The "Ah fors e lui," as well as the "Sempre libera," were executed with that finish and style now expected from that young but already bright star. Her delivery was excellent and noticeably easy. Thus, her performance was all around enjoyable. That the public partook of this opinion was manifested by buoyant plaudits whenever an opportunity was presented. As Alfredo, Mario Chamlee made a lasting impression vocally, but histrionically he left a great deal to be desired, this due in a large measure to his costumes. Although his suit in the first act was not quite up to expectation, it could have passed was it not that all the other men looked more elegant; but his costumes of the second act were absolutely out of place. Where has Mr. Chamlee ever seen an Alfredo wearing sewer-cleaners' high boots? Not at the Metropolitan, nor at Ravinia; surely nowhere in America, and it is doubtful if in Europe such accoutrements would be tolerated by any stage manager. What was lost visually, however, was won orally, as the young American tenor sang with great fervidity, beauty of tone, impeccable diction and Italian enum-

ciation that would put to blush many a singer born in sunny Italy. He, too, scored heavily. Riccardo Stracciari was the Germont, Sr., a role in which he has won innumerable triumphs. In splendid voice, he scored another on this occasion and would have won the lion's share of the success of the night was it not for certain facial grimaces that irritated at least one spectator. Those facial gymnastics, of which Mr. Stracciari of late has given exhibitions, are distressing. To express disgust, the nose is bent, the mouth low at the corners, the thick eyebrows are contracted, the eyes and even the ears have motions of their own. Then joy is expressed just oppositely and the contrast most interesting for a while, but all through a performance, the gymnastics irritated the spectator's optics until he even finds fault with Mr. Stracciari's won-derful voice. His Germont was the elegant, elderly nobleman that Mr. Stracciari has portrayed so often and he wore the costume of the nineteenth century with grace and distinction. The smaller parts were all well handled and Papi at the conductor's desk did well with the score, which, as ever, was conspicuous by its absence from the conductor's desk.

During the week more novelties were added to the repertory, when on Wednesday evening "Butterfly" had its first hearing of the season and "Fedora" on Saturday night.

"Madame Butterfly," August 10.

### "MADAME BUTTERFLY," AUGUST 10.

"Madame Butterfley," August 10.

One of the greatest living Butterflies is without doubt Anna Fitziu, who appeared for the first time in these surroundings as the unfortunate Cio-Cio-San. Although quite tall, Miss Fitziu made up so well as to look small and slim and acted the part so well as to give the illusion of a fiteen-year-old girl. Her costumes, though in accordance with tradition, were perhaps more handsome than others seen at Ravinia. Vocally, she rose to great heights; especially in the second act, when after her singing of "One Fine Day," the audience's outburst of enthusiasm was boundless and after rounds and rounds of plaudits when silence had practically been reestablished, another barrage of hand-clapping made it imperative for the singer to acknowledge again the vociferous marks of approbation. Mario Chamlee was a well voiced Pinkerton, Graham Marr an elegant Consul and as to Alice Gentle as Suzuki, nothing more need be said than that it ranks high in her large repertory. So well made up was she that a friendly eye could not distinguish her until she had sung and such singing as she gave her audience was ointment for the ear. If Fitziu's success was well deserved, the same can be said concerning Miss Gentle's. Papi was at the helm.

Rene Devries.

# Minneapolis Troubles Settled

As stated briefly in last week's issue of the MUSICAL COURLER, the difficulties between the Minneapolis Orchestra players, all union men, and the Orchestra Association, which guarantees and supports the concerts, have been settled.

settled.

The Minneapolis Orchestra had been engaged to play an eight weeks' summer season at Lake Harriet Park, but the Park Commissioners had engaged a non-union band for some of the other parks, and, the union musicians objecting to this, the Orchestra Association was not able to carry out the contract which it had made. The following demands were thereupon made by the association:

First: the right to contract for orchestra concerts at any time or place that the manage-

concerts at any time or place that the manag

concerts at any time or place that the management decides.

Second: the right to set the scale of wages for the musicians employed in the orchestra by collective bargaining with the individuals.

Third: the right to continue to engage musicians for the orchestra's annual spring tour for the same scale that is paid for the home season, with a reasonable increase in wages to allow for increased expenses away from home. The men would not consider conceding to these demands at first. Later President Weber of the National Federation of Musicians was called into conference. Early in the negotations, the second and third clauses were conteded by the men, but the first clause still remained a bone of contention. The Orchestra Association threatened to withdraw its support and disband the orchestra unless the point was agreed to. Finally, after several months, the men conceded this point also. Their decision to do so must be confirmed by President Weber, but there seems to be no doubt that he will give his consent to what his men have decided upon. The regular conductor, will begin as usual the coming October.

# American Composer's Opera Accepted

American Composer's Opera Accepted
The director of the Coburg Landestheater has accepted a three act opera by Baroness Carita von Horst, called "Die Beiden Narren" ("The Two Fools"). Baroness von Horst is an American by birth, the daughter of the late D. J. Partello, owner of the famous Partello collection of violins. She is also a sister-in-law of Arthur M. Abell, for many years the Musical Courier's Berlin representative. The opera is serious in character and plays in the middle ages.

# ERNEST F. EILERT CHOSEN AS CANDIDATE FOR BOROUGH PRESIDENT OF MANHATTAN

Head of Musical Courier Company and Eilert Printing Company Endorsed by Republican Party-Long Identified with Civic and Political Life of New York-His Interesting Career

York—His Interesting Career

Ernest F. Eilert, president of the Eilert Printing Company and the Musical Courier Company, and a prominent figure in the Republican party in New York City for many years, has been nominated by the executive committee of the party in New York County as the candidate for President of the Borough of Manhattan. The well known journal of the publication trade, Printing, in its issue of August 13, 1921, referred to this event as follows:

in its issue of August 13, 1921, referred to this event as follows:

"Recognition of services always comes to one who gives unselfishly and devotedly of his time, it makes no difference in what field of endeavor he has been engaged. Such recognition has come to one who has for years been giving his time for the improvement of business and municipal afairs of New York City and for his great desire to be of service to his fellow men. He answers to the name of Ernest F. Eilert, printer-publisher.

"Mr. Eilert has been selected by Republican leaders in New York as the candidate for the presidency of the Borough of Manhattan and he heads the Republican ticket. This is not his first venture in municipal affairs, for he has long been identified with the civic and political life of the city. He at one time served as a member of the Board of Education during the administrations of both Mayor Gaynor and Mayor Mitchel. Mitchel.

Mitchel.
"In this connection it is interesting to note that while he had long been active in the affairs of the Republican party in New York, he was first appointed to the Board of Education by Mayor Gaynor, a Democrat, He has been vice-president of the Republican Club of the Twenty-second Assembly District for more than twenty years, and he has served as a delegate to the National Republican Convention and as a Presidential elector.

elector.

"He has always been interested and active in advancing the educational facilities of the big metropolis, and in this work he has found a great deal of pleasure. His life has really been one of devoted service and he has always taken keen delight in doing anything that would make the lives of his fellow men just a little happier. There is no doubt, therefore, that his selection to lead off the ticket in Manhattan was made because of the high esteem in which he is held because of his activities in the past, and that he will prove to be a strong candidate, and one who will be hard to beat, no one will deny.

strong candidate, and one who will be hard to beat, no one will deny.

"Mr. Eilert only recently rounded out forty years of service in the printing industry. He is president of the Eilert Printing Company, Inc., 318 West Thirty-ninth street, New York, and has earned for himself a high place in the printing industry not only of New York, but of the entire country.

"He is also president of the New York Employing Printers' Association, Inc., the largest body of employing printers in the world.

"He is now serving his third term as head of this big association and has the distinction of being the first president to be nominated for the third year. It was

Mr. Eilert's energetic leadership that made the association the powerful organization it is at present, and his reelection to serve as president for the third successive term was in recognition of the unselfish devotion in serving the members and confidence in his ability to lead the New York employing printers safely through the crisis they will have to face during the ensuing year.

"Mr. Eilert can well be called a real American because of his devotion to his country. His patriotism was amply demonstrated during the late war, and here again he showed that same desire for service as he has in other affairs.

is such a man-a real American-whom the Republi-



ERNEST F. EILERT

can leaders have selected to lead their ticket in Manhattan in the coming election.

# GEORGE M. SPANGLER RETURNS FROM ABROAD

Business Manager of the Chicago Opera Association Answers Some Pertinent But Interesting Questions About His Company and Its Plans

His Company and Its Plans

George M. Spangler, business manager of the Chicago Opera Association, returned from abroad last Sunday on the steamship "Lapland," remaining a few days in New York at the Hotel McAlpin, where he was seen by a MUSICAL COURIER representative.

"How is Miss Garden?" he was asked.

"In fine health. She is spending this month resting in the French mountains." Mr. Spangler was very indefinite as to which mountains. "In September she will go back to Paris again and spend several weeks going over roles for the coming season—just refurbishing the old ones, as she is to sing no new role this year."

year."
"Did you engage many new artists?"
"A number of them, but their names have already been cabled over and published here in the papers. Possibly Robert Schubert, a German tenor, was not

"A number of them, but their names have already been cabled over and published here in the papers. Possibly Robert Schubert, a German tenor, was not mentioned."

"What about the report that the Chicago Opera Association had an emissary looking for Chaliapine?"

"No truth at all. In the first place an emissary would have an awful time getting into Russia, and in the second, Chaliapine could not get out."

"The report that the Chicago Opera was negotiating to give a season at Covent Garden, London, next season was false, was it not?"

"Absolutely."

"How does it come that, since it was an open secret that the New York box-office of the Chicago company was being run in a peculiar manner last January and February, announcement of the trouble was made only a few weeks ago?"

"That I do not understand myself. We knew about it and removed the offending man immediately after the close of the New York season. Some Chicago reporter must have picked up the story three or four months late and filled up some summer space with it."

"You are positive that the New York season of the Chicago Opera will take place in January and February at the Manhattan Opera House as originally planned?"

"Absolutely!"

"How is the guarantee list coming on?"

"Splendidly! We closed the books for the summer on June 20, because all those who might be interested would be out of town or too busy with summer affairs. At that time more than half of the five hundred wished for had been obtained. We shall reopen the books September 1 and expect to have no difficulty in completing the number."

"How do you like the opera business Mr. Spangler? Better than the convention business?"

"Yes, decidedly so. It fascinates me."

"And do you think you know it pretty well now?"

"By no means. I am just beginning to get an inkling. Once in a while a light breaks through in one direction or another, and then I learn a new thing. What really impressed me, though, was the fact that all these artists seem to be much more quiet, pleasant and agreeable people than I h

"Goodbye, Mr. Spangler."
"Good-bye, Musical Courier."

# PROMINENT MUSICIANS PAY TRIBUTE TO CARUSO

A large number of prominent persons in the musical and theatrical world have paid tribute to the great tenor who has passed on. Knowing that David Belasco had been associated with Caruso in some special work, the MUSICAL COURTER asked him for a few words and the distinguished memoras exist. distinguished manager said:

# DAVID BELASCO'S TRIBUTE TO CARUSO

"He will be mourned throughout the world. There are no words—only music can express his loss. I worked with him and found him a great man, as well as a great artist. His last performance, of "La Juive," seemed inspired. It was the greatest dramatic as well as lyric portrayal I have ever seen.

Among others who paid tribute to the great tenor were:

# Louis Eckstein.

An Enrico Caruso memorial concert was presented at Ravinia Park Sunday afternoon, August 7, at 3:15, free to the public. In making the announcement, Mr. Eckstein, the president, paid the following tribute to the memory of the great tenor:

"In the passing of Enrico Caruso the world has lost, not alone a great artist, but also a great man. For Caruso was great in spirit no less than in achievement—great in his possession of all those qualities that are endearing in life and enduring in memory. Springing from the soil, as he did—whence all great genius springs—there is some alleviation of the world's regret in his passing that the end should have come to him on the soil of his dearly loved Italy. By his friends it is all but impossible to realize that the sunny smile and the warm handclasp will not be seen and felt again, and by the millions throughout Europe and the two Americas that his voice of gold is stilled forever."

The program was as follows: Adagio from the "Froice".

and the two Americas that his voice of gold is shilled forever."

The program was as follows: Adagio from the "Eroica" symphony, Beethoven, Chicago Symphony Orchestra, Giacomo Spadoni, conductor; Kyrie Eleison from "Requiem Mass," Verdi, Chicago Symphony orchestra, Mario Chamlee, soloist, and Gennaro Papi, conductor; Funeral March from "Götterdämmerung," Wagner, Chicago Symphony Orchestra, Louis Hasselmans, conductor; address; Ave Maria, Gound, Marie Sundelius, soloist, and Anna Fitziu, Frances Peralta, Florence Macbeth, Margery Maxwell, Philine Falco, Anna Correnti and chorus, with the Chicago Symphony Orchestra, Gennaro Papi, conductor; "Inflammatus" from "The Stabat Mater," Rossini, Frances Peralta, solo-

ist, and chorus, with the Chicago Symphony Orchestra, Louis Hasselmans, conductor.

# LAURA SEDGWICK COLLINS.

Laura Sedgwick Collins, a life member of the New York Musicians' Club, sent the following tributes in verse to this paper

Silent now the golden voice,
Which, yesteryear,
With matchless charm,
Rang through the vauted halls of art,
To reach the wondrous heights of fan
Where world-wide honors, stood,
With ready hands outstretched,
Their laurel wreaths to bear
With proud acclaim of him
Who bore a master's palm,
And in the long procession
Ocerarth's genitses,
Held magic sway
O'er rich and poor,
O'er mighty king
And peasant lad alike!

# ITALIA

But yesterday, thy gifted Son, Within his well-loved land, Breathed his last breath, Spoke his last word, And in that sleep Which opens the Portal of True Day, His soul hath passed To Immortality—

# A MEMORIAL SERVICE.

A Memorial Service.

A high mass of requiem was sung at the Church of Our Lady of Loretto, Elizabeth street, New York, on August 11. The mass was celebrated by Mgr. Giosaffatto Mittiga, special Catholic envoy from Italy and a warm friend of the late tenor, while the Rev. Joseph Silipigni, rector of the church, who gave the eulogy, often visited Caruso during his illness at the Hotel Vanderbilt last winter. Those who participated in the musical program were: Rosa Ponselle, Nina Morgana, Rafael Diaz, and Giovanni Martino, of the Metropolitan Opera Company, with the assistance of Nahan Franko, violinist; Cesare Sodero, harpist; Salvatore Fucito and Alberto Bimbone.

The church, which holds about a thousand, was crowded to the doors, while hundreds stood outside. Among those in the church were Enrico Caruso, Jr., and Mrs. Park Benjamin, sister-in-law of the deceased singer. Others present were: Caruso's secretary, Bruno Zirato; his former concert manager, Francis C. Coppicus; Antonio Scotti and Cecil

Arden, both of the Metropolitan Opera Company; Ubaldo Rechira, Italian Vice-Consul in New York City; Cesare Gravina, one of Caruso's favorite actors; Edward T. King, New York manager of the Victor Talking Machine Company, and Mr. and Mrs. G. B. Vitelli.

# CARUSO'S WILL.

Caruso's Will.

Conflicting reports have come from Naples about Caruso's will during the past week. It appears as if the story of a will made in Sorrento soon after his arrival there and of another drawn by a Florence attorney were both incorrect. It was reported that the will of Caruso presented at the court in Naples last week was the one signed in America in 1919, and it is said to have contained no provision for either his wife or daughter, although under the Italian law the entire residuary estate would come to them in defined proportions after the testators were paid.

Another report was that a family arrangement has been entered into whereby half of the estate would go to Gloria and her mother, while the other half would be shared equally between his step-mother, his brother Giovanni and his two sons, who would divide one share between them. The authenticity of none of these stories can be guaranteed.

# Rosa Ponselle in the Role of Judge

Rosa Ponselle in the Role of Judge

Rosa Ponselle, the Metropolitan prima donna, seldom visits the Bronx, but she went there to good purpose on Monday evening last week. The management of the Starlight Amusement Park held a vocal test to select the most promising amateur singer among the children in the Bronx Borough, and after preliminary trials had thinned out the candidates, Miss Ponselle consented to act as chairman of judges for the final trial. Little Florence Hynes, aged nine, turned out to be the most promising of all, and she was personally presented with the prize by the Metropolitan star.

Miss Ponselle and her sister, Carmela, the mezzo soprano, have gone to Maine where they are spending two weeks at the summer camp of R. R. Mayer of Atlantic Beach, Florida, on one of the lakes near Lewiston.

# Mischa Elman Back

Mischa Elman reached New York on Monday, returning from his long concert tour in the Orient.

# Ganz Sails

Rudolph Ganz sailed yesterday on the S.S. Paris for Europe, to return on the Olympic on October 5.

# ORCHESTRAL TONE

How Every Small City or Large Town Can Have Its Own Symphony Orchestrations-Substitution of Instruments Without Change of Color or Loss of Effect

BY OSCAR HATCH HAWLEY

Assistant Professor of Music, Iowa State College

[This article, although written quite independently and without knowledge of the other, supplements the article by Eric Delamarter, "Eight Dozen vs. Thirty or More," which appeared in last week's Musical Courier.—Editor's Note.]

August 18, 1921

T is generally admitted that the distinctive orchest ral tone comes from the string choir, and that unless an orchestra has a sufficient number of strings to be predominantly felt it is lacking in the first essential of a good symphonic body. An orchestra formed of three first violins, three second violins, two violas, two cellos, one contrabass, and the usual complement of eleven woodwind, eleven brass and the battery, would be able to play most of the literature for symphony orchestra, but by no stretch of the imagination could it be called an orchestra. So it becomes apparent that if an orchestra is to be formed it must have, as a prerequisite, a well balanced body of strings that will be able to maintain its distinctive tone in all tutti passages.

all tutti passages.

As to the woodwind and brass choirs, it is recognized that these can be cut down by half and still give all the color necessary for interesting concerts. Also, all the literature for grand orchestra can be so arranged as to be played effectively with half the usual wind instuments, but the difficulty here is the mental attitude of many conductors of small orchestras who have a fixed idea that the orchestra is an inflexible institution and can not be changed, even its smallest detail, and still produce good music. If a composer has scored a part for four French horns these conductors could not mentally adjust themselves to the same section played by two horns and two trombones; and as for playing that part with two cornets and two trombones, it would have to be done over their dead bodies. Nothing but the oboe could possibly be used for the lovely solo in the slow movement of the Franck symphony (or is it the cor Anglaise—it has been twelve years since I heard this composition and I have forgotten. But it does not matter, it is the idea). And only the horn could be used for the solo in the slow movement of the Tschaikowsky fifth symphony. To have the first solo played by the soprano saxophone and the second by the melophone would so outrage the sensibilities of these conductors that the frenzy of Napoleon looking for a horse at the battle of Waterloo would be nothing in comparison. (Come to think of it I believe it was Richard III who was seeking a new steed, but had Shakespeare lived two hundred and fifty years later he probably would have said the same thing about the little Corporal, so the principle remains the same.)

If substitutions and arrangements can not be used, tutti passages. As to the woodwind and brass choirs, it

substitutions and arrangements can not be used, If substitutions and arrangements can not be used, how are small cities and towns to have orchestral music, and how are the mass of the people to hear the master works? It was this very problem that I had set before me about a year ago when I began the organization of a symphony orchestra at Iowa State College. Here was an institution with 4,000 students (many of them talented musicians), maintaining a superb band, but with no orchestra whatever. Of the five hundred professors and instructors gathered from all quarters of the globe many were excellent performers on various instruments—mostly string—and desired an opportunity of playing in a first class orchestra.

SUBSTITUTIONS.

Substitutions.

The first thing necessary for an orchestra is a good body of strings—as before noted—and on looking over the material I soon discovered that there were plenty of violinists and cellists but not one viola player and only one performer on the contra bass. Sounding out the violinists, I discovered that all of them desired to play first violin and that not one of them would think of learning the alto clef and playing viola, even if the instrument was furnished. For a long time I had had my own ideas on this matter of viola players and I proceeded to put it into effect. Anyone who has heard the viola knows that it sounds no more like the violin than does the clarinet. It has its own distinctive tone which some apt writer (probably Huncker) has described as a melancholy whine in the upper tones, descending to a sobbing

bathos on the C string. That tone can be very successfully simulated on the alto saxophone; moreover the alto saxophone can play all of the notes written for viola with the exception of the low C, which I have seldom seen in orchestral works; and when written it is usually in tutti passages, where that particular note on that particular instrument is of no importance. A saxophone has a much greater range of dynamics than a viola. The pianissimo is as soft as the finest pianissimo of the strings, but the forte is very much louder. So for my orchestra I selected two expert alto saxaphone players to play against eight first violins and six seconds, four cellos and one bass. Besides, with two saxaphonists all double notes could be played and no part would ever be omitted. It was with some difficulty that I introduced such revolutionary changes in the string choir. The old and experienced players did not want to associate with such plebeian instruments and defied me to show where saxaphones had ever been used in an orchestra. Luckily I had the program of the Philadelphia Symphony Orchestra to fall back on and showed them that a quartet of saxophones was listed as an integral part of that body of players. They looked at it a little doubtfully and were not convinced but were willing to make the trial. When I substituted tenor and baritone saxophone for bassoons it was down right sacrilegious, and they were frankly incredulous of any good work when I added one E flat tuba to help out the bass, three trombones against two horns, one trumpet and one cornet, and made up the woodwinds of one oboe, two flutes and two clarinets. However, that is the way I made up the orchestra and that is the way we played all during the college year, and with such effect that the most obstinate of the stand-patters came to me after the last concert and said he was converted to the saxaphone in any place I thought best to use it—"even in lieu of tympani," he suggested playfully.

But it was a good orchestra, a really splendid combination, and we played in a manner that satisfied the artistic requirements of the musicians and pleased the audiences—and that. I claim, is all that any orchestra is able to do. I used saxaphones in place of bassoons because we had no bassoons at the beginning of the year and even if we had had them I do not believe I would have used them because the tenor and baritone saxophones can play most of the important parts written for bassoons with much better effect than any but expert bassoonists could produce. Each member of the saxophone does not sound nearly as much like the alto as it does like the bassoon. It is much easier to play and a good performer can do all the passage work with ease, while But it was a good orchestra, a really splendid com performer can do all the passage work with ease, while in solo parts it is fully as satisfying as the bassoon.

THOSE MELOPHONES.

It so happened that I had two good horn players but if they had not been available I would not have hesitated to use melophones. For the oboe I would not hesitate to use the soprano saxophone. It is much better than

the oboe unless the oboeist is an expert and, in com-petent hands, has a lovely tone. It is true that melo-

petent hands, has a lovely tone. It is true that melophones do not have the lovely quality of French horns, but melophones can be played with such beauty of tone as to satisfy the demands of the most critical listener. I know because I have tried it. That in the nocturne from the "Midsummer Night's Dream" played by melophone and been told afterwards by competent musicians that "the horn solo was beautifully done." One string bass in an orchestra gives the deep diapason so essential to a good string foundation tone and to supplement this with an E flat tuba in the hands of an expert player makes an ideal combination. In addition to the above instruments we used the piano. This instrument is a great addition to a small orchestra of forty or fifty players. It is never heard as a distinct instrument but fills out the harmony wonderfully and adds sonority to all sections, especially in tutti passages.

Why should we not have good orchestras in all small cities when there are usually plenty of violin players to give the string tone and when so many good substitutions can be made for other instruments? In every city there are plenty of men and women who play the melophone and these can be used for horn parts if the orchestra conductor will take the time to re-write the parts for E flat instruments. Oboe parts can be played on the soprano saxophone, viola parts on the alto saxophone, hasoon parts on the tenor and baritone saxophones, and string bass parts (if a string bass is not available) on the bass saxophone. Now, of course, comes the usual "squawk" of the temperamental purists that the orchestra is being turned into a saxophone band. Such is not, by any means, the case. Saxophones can be played with such beauty of tone as to overcome the prejudice of the most exacting ear if only the listener will come with an open mind—a willingness to be convinced. Even many cello solo parts can be played with good effect on the baritone or tenor saxophone—so why not use it?

Why Nor New Colog?

Berlioz, although not a creative

WHY NOT NEW COLOR?

or tenor saxophone—so why not use it?

WHY NOT NEW COLOR?

Berlioz, although not a creative musician, was probably the greatest tone colorist the world has known. It is generally conceded, I believe, that Wagner gained much of his wealth of tone color from his French contemporary. Berlioz studied the possibilities of the saxophone within five years after it was invented (about eighty years ago) and scored parts for it in many of his compositions. Had he been living today, I have no doubt he would have made its introduction necessary in all modern scores. From Haydn to Berlioz and Wagner there were few changes in the orchestra, and since the death of those Olympians no other great colorists with original ideas have been produced. Is it not time that some new ideas in orchestration were being introduced?

That an orchestra should have a fixed instrumentation and that all compositions should be scored for that combination seems to me a wrong conception of an ideal in music. Music is line and color translated into tone. Why not, then, use all means at hand for varying color combinations and so produce a wealth of new material for orchestras. And as for new material, why do not some of our modern young composers—and not alone re-score them, but make entirely new compositions of them, something in the manner of Weingartner in his transcription of the Weber "Invitation to the Dance." There is material for many symphonic poems in the piano trios of Rubinstein, Brahms, Schumann, Tschaikowsky, Gade, Meyer-Olbersleben and others, and even some of the piano sonatas of Beethoven, Brahms, MacDowell could be turned into orchestral works with profit. Nor is it necessary to adhere literally to the texts. Cuts, augmentations, additions, new harmonizations, combinations, all should be permissible—even necessary—to the scheme.

### ASSEMBLAGE MAKES MUCH OF ANNUAL LARGE AND ILLUSTRIOUS OF THE "ALLEGEMEINER DEUTSCHER MUSIKVEREIN" CONVENTION

Nuremberg, Germany, July 3, 1921.—The annual convention of the "Allgemeiner Deutscher Musikverein" (German General Musicians' Association, founded by Franz Liszt) was held this year in the quaint old city of Nuremberg, celebrated as much for its generous hospitality as for its famous old castle, its valiant towers, giant town wall, and innumerable documents of ancient art and handicraft. It also has one of the most beautiful and most modernly equipped opera houses in Europe, two large orchestral bodies, several very efficient choral societies, and enough money to keep all of these laudable attributes in first-class order. But one thing it has not, and that is an appropriate concert hall; appropriate in the sense of indisputable acoustics. True, the splendid and spacious hall of the Kultur-Verein is of most noble and gratifying aspect to the eye, but its acoustics are nothing less than lamentable—for the performance of chamber music simply disastrous. This drawback, however, will soon be eliminated, for the famous old Meistersinger church (St. Katharine's) is being renovated and especially equipped for

nated, for the famous old Meistersinger church (St. Katharine's) is being renovated and especially equipped for concert purposes. This means that Nuremberg in the very near future will be in possession of a concert room with the most perfect acoustics that I have yet come across. This year's convention saw a large and illustrious gathering of composers, conductors, singers, instrumentalists, publishers, and critics from all parts of the country, about four hundred in number having followed the invitation to witness the performance of new and hitherto unknown works of German composers. For it is the main object of the "Allgemeiner Deutscher Musikverein" to bring to altogether unknown talents, regardless of "school." Thus a large variety of impressions is vouched for from the outset and a fair view of the trend and tendency of contemporary musical production in Germany may be gained.

New Works Not Striking.

NEW WORKS NOT STRIKING. The artistic results were, on the whole, less gratifying at least to the auditors—than in former years. Musical production is, like many other things in Germany, at present in a state of transition, and it is hard, in fact it is impossible, to tell which way the course runs. Adherents to logical evolution in the sense of historic development are pitched against ultra-moderns of all shades, and yet the distance is not so great as it seems on first appearance, the extremes being linked towards. the distance is not so great as it seems on first appearance, the extremes being linked together by the earnest strife and desire evident on all sides to find a way out of this cul-de-sac, into which musical production has been forced by the more honest than genial epigones of the various "schools."

Schools."

Speculation upon the outcome of this more or less latent trife seems unprofitable at a time when everything seems set to be entangled in the process of ebullition. It may be, besides, that some fine day a real genius will arise gain, who will strew all speculation to the winds and mpress the world again with the ancient truth, that beauty is sovereign and eternal, and not subject to any method of "school."

KAMINSKI'S SIXTY-NINTH PSALM.

Kaminski's Sixty-ninth Psalm.

Although this year's convention, a number of talents came to light, foremost among them Heinrich Kaminski, with his setting of the Sixty-ninth Psalm, for eight-part chorus, boys' voices, tenor solo, and orchestra. Kaminski's art is based entirely upon that of Johann-Sebastian Bach, yet it is not a slavish imitation of the contrapuntal style, but the positive assertion of a strongly pronounced individuality. Kaminski's polyphonic style warrants the employment of the most subtle harmonic shading, and in this sense it is truly "modern"; but his "inner" architecture and in fact the whole mode of musical diction and articulation is undoubtedly the result of the assiduous study of Bach. The composition, in which affliction and confident trust are expressed with the greatest intensity, and which in form is almost identical with Bach's choral cantatas, was received with enthusiastic applause. The performance by the Lehrergesangverein, under the leadership of

August Scharrer, with Hans Depser as soloist, was very

THE KRENEK QUARTET,

The Krenek Quartet.

Diametrically opposed to Kaminski is Ernst Krenek, a composer of hardly twenty, who introduced himself with a string quartet alleged to be in C major, but which, in fact, renounces all claim upon a prefixed tonality from the start. But this is quite subordinate, since Krenek, without doubt, possesses a talent of the higher grade. He is, moreover, earnestly seeking a new way of musical expression and, what is still more, seems destined to find it. Krenek's mode of thematic construction seems, from a theoretical point of view, to be a question of arithmetical calculation, and in this respect he somewhat resembles Vincent d'Indy. According to his own introductory statement, he tried to solve the problem of melodic expression within the intervals of three successive half-tones. That sounds rather dry, but fortunately Krenek is gifted with enough warmth of feeling, musical and creative power to successfully conteract his unpromising theory.

His chromatics are imbued with a startling amcant of enlivening activity, and in spite of the asthmatic character—always theoretically speaking—of his themes, he finally achieves, especially in the slow movement, an astonishing concentration of melodic outline. His music bears all signs of a germinative faculty and points undoubtedly to the future. The work, which was played by the Lambinon Quartet of Berlin, with absolute perfection, called forth a clash of opinions, a circumstance which, I think, speaks rather for than against the young composer.

PLUS QUE SCHOENBERG

Another "new man," and one who claims for himself that he has already vanquished Arnold Schoenberg in regard to musical radicalism, is Karl Salomon, a member of the "extreme left." Salomon has in a most capricious and aphoristic manner set music to six poems by Michelangelo and calls them "songs" for baritone and

orchestra. But the singer—the excellent Max Krauss—sought in vain after anything like singable melodic lines. Without any concession to sensuous tonal beauty and sound, his orchestra seeks to exhaust the turbulent inner strife of soul of the great Renaissance pioneer. The attempt, however, remains a torso: a formalistic equalization between poetical and musical substance is not achieved; yet, one has the hopeful impression that here also a strong personality is hotly striving for truthful expression. Whether or not the utter elimination of everything that as yet passes for beauty in sound is an absolute necessity towards this end is another question.

### MORE OMAR.

More OMAR.

Less extreme, but also far less interesting than the speculative exploitations of Salomon, is Max Ettinger's choral work, "Weisheit des Orients" (Wisdom of the Orient), for solo voices, mixed chorus, and orchestra, composed upon the Rubáiyát of Omar Khayyám. There is nothing in Ettinger's music which runs in any way parallel to the sublime poetry and smilingly superior philosophical irony laid down in the verses of the Persian tentmaker. In them everything is concentrated upon spiritual content, the perfect outer form seeming to be more accidental than purposed; Ettinger's music, on the other hand, remains an only partly successful attempt at musical description of the Oriental "milieu" in a bird's-eye view. More depressing than this, however, is the fact that this music is also entirely bare of emotional qualities, that it presents hardly more than a succession of varying intervals clad in a pretentious instrumental garb, which in this particular case, indeed, covers a multitude of sins against all the components that constitute real music. Worst of all, the treatment of the human voices in this score is simply abominable; it seems hardly credible that a composer who attempts to write for voices knows so little about them.

The excellent solo quartet, consisting of Amalie Merz-

poser who attempts to write location them.

The excellent solo quartet, consisting of Amalie Merz-Tuenner, Luise Willer, Hans Depser, and Max Krauss, struggled hard against difficulties, which were quite in opposite proportion to the final effect. Splendid work was

done again by the chorus of the Lehrergesangverein under the direction of August Scharrer.

### NEW SYMPHONIES

Of two symphonies brought out for the first time on two successive nights, that in C minor, by Wilhelm Petersen, found the most favor. It is retrospective music based upon the symphonic style of Brahms, whereas the climaxes, especially in the finale, prove an intense study of Anton Bruckner's scores. The author, nevertheless, has also thoughts of his own and he is sufficiently master of his art to place them in the most advantageous light.



ROBERT HEGER.

First Conductor of the Music Festival at Nuernberg.

True, there is nothing startlingly new about this symphony, but it is good, even excellent music with a healthy

phony, but it is good, even excellent music with a healthy backbone.

Somniferous.

The other symphony, by Otto Taubmann (composer of "A German Mass"), has all the depressing ear-marks of academic correctness—perfect command of the symphonic form, excellent disposition of the thematic material, sound knowledge of instrumentation, and the ability to top four movements with a giant double fugue, which, however, was missed by those listeners who fell asleep before the first hour was over. I cannot see the necessity of performing works of such monstrous dimensions, which might have been written at any time within the last half century, and by any well-versed "Akademie-Professor." I doubt not the subjective honesty of the composer, but I doubt his ability of objective self-criticism.

The type of the symphonic poem which, during the last years has sunk almost into oblivion, was represented by a "Sinfonisches Marchen" (Symphonic Fairy-Tale), by Heinrich Sthamer. But the time for the orchestrated musical picture-book has passed. Today we have hardly more than an embarrassed smile for such documents of an infantile fantasy, especially when the final results are hardly more than a vacuum of sound. Surely the sound which Sthamer produces under the auspices of Strauss, Mahler, and Schreker is pleasing enough by itself, taken all of this "mere-sound music" might, for the sake of

instant comprehension, best be epitomized as "much ado about nothing."

# OTHER SUPERFLUOUS SOUND.

OTHER SUPERFLUOUS SOUND.

To this class of superfluous commotion of sound, Heinz Pringsheim's rondo in A major may also be reckoned. Two miniature themes, coupled together by two or three constrained episodic phrases, and all of this spun out to last at least twenty minutes, do not make a rondo.

A piece of more significance—not absolute, but relative —is the "Ouvertüre zu einem heiteren Spiel" (Overture to a Merry Play), by Joseph Rosenstock, a pupil of Franz Schreker. There is a large amount of rhythmical verve, a sort of temperamental dash and bubbling life in this overture; but the thematic invention is not very original and here and there, in a nonchalant manner, is strongly reminiscent of Richard Strauss' "Don Juan." The Schreker influence makes itself felt mostly in the richness of the "mixed sound," in the exaggerated employment of hardly definable harmonies, whereas about everything else seems to be derived from an instinctive preference of the typical Strauss manner. At any rate, Rosenstock's talent warrants strong hopes; he already has mastered the technic of orchestral writing to a very respectable degree.

### HEGER'S FINE WORK.

All of the above-mentioned orchestral works were conducted by Robert Heger, the chief conductor of the festival. The eminent versatility of this splendid artist, his high-grade musical culture and, above all, his devotional conscientiousness in studying and bringing to light every minute detail and merit of the often very intricate scores, were as admirable as his perfect technical mastery. The excellent quality of interpretation is all the more astonishing when one considers the fact that nearly all of these orchestral novelties had to be studied and brought out within a fortnight, and that the orchestra, though willing and of fine discipline in the string parts, was rather unyielding in the wood wind and brass. Nevertheless it could claim a fair share of the honors, which were richly bestowed upon each separate performance.

Chamber Music Festival.

### CHAMBER MUSIC FESTIVAL.

CHAMBER MUSIC FESTIVAL.

Among the chamber music brought out at the festival Heinrich Kaspar Schmid's beautiful "Biedermeier" Suite, for flute, oboe, clarinet, bassoon, and horn, played to perfection by members of the Munich Opera Orchestra, won the highest favor. A string quartet in A minor, by Fritz Brandt, is a bit loquacious, but of solid technical structure and surely not without depth of feeling. But, like so many other works performed at this festival, as, for instance, a cello sonata by Otto Straub, it might have been written at any time within the last three or four decades without falling into prominence.

written at any time within the last three or four decades without falling into prominence.

AND A POOR OPERA.

Finally I have to chronicle the very first performance of a three-act opera called "Frau Berthe's Vespergang" (Dame Berthe's Vesper Hour), by Max Wolff—an irksome task, since nothing good can be said of this work. I must, however, for the sake of truth confess that in my experience of many years I have not until now come across an opera which contained more notes and less music—in the higher sense of the word—than this opera. That may be pardonable, since one cannot command inspiration and fantasy where there is none; but it is hard to overlook the fact that, although the composer demands a very large apparatus, even the orchestra sound meager and dry, and that the declamation and treatment of the voices shows an appalling inefficiency.

The opera was a keen disappointment to the festival guests, and severe criticism was not spared against those responsible for its performance. Strange to say, even in the business meeting of the Gesellschaft no one could with certainty state "who did it."

The performance, also conducted by the indefatigable Robert Heger and well staged by Intendant Willy Stuhlfeld, was nevertheless worthy of the highest respect and again brought to light the fact that the Nuremberg Opera has an excellent and highly capable body of singers. Among these, Hans Heinz Bollmann, a young lyric tenor with a beautiful voice, has a bright future as a singer before him; Eva Graf is a lyric soprano of rare charm in voice and personality; Rosa Etthofer a dramatic mezzo soprano with an astonishing range and a powerful actress, and Albert Langefeld, a baritone, who could fill a house twice as large.

Looking back upon the final artistic results of this convention it may be said that talents are sprouting at all ends, but that real inspiration was lacking even in the best works. Nevertheless we are again, as we have for some past years, looking hopefully for the appearance of the longed-for genius—at





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# ROCHESTER SONG AND LIGHT FESTIVAL A BRILLIANT EVENT

Park Band and Festival Chorus Present Attractive Program in City Park, with Novel Lighting Effects-Plans for Next Season Call for Many Music Events-

Rochester, N. Y., July 30, 1921.—Chief among the summer musical events of Rochester each year is the Song and Light Festival under the direction of the Department of Parks. Seneca Park was the scene of the festival this year, on the night of July 13, and a crowd estimated at 50,000 persons, gathered from all parts of western New York, applauded the program presented by the Rochester Park Band, under the direction of Theodore Dossenbach, assisted by the Rochester Festival Chorus, directed by Oscar Gareissen, and a group of child dancers from playgrounds of the city, trained by Ruth Chamberlain. The park is admirably placed for an outdoor event of this kind, with gentle slopes rising on all sides in natural amphitheater effect. The band stand is placed by the side of an artificial pond known as Trout Lake, the waters of which provide valuable acoustic properties besides adding to the pictorial charm of the event. Eastman School Faculty-Notes charm of the event.

charm of the event.

For many years a feature of the festival has been the lighting effects, originated and designed by Claude Bragdon, well known Rochester artist, which have since been copied in many cities. They consist of a number of geometric designs of many colors, lighted from behind and looking somewhat like stained glass but much more brilliant and striking in design. In addition to these lights, the band stand was completly outlined in are lights, large fir trees decked with colored lights stood on either side, and a searchlight from the rear of the park played constantly on the scene.

searchlight from the rear of the park played constantly on the scene.

A program suited to the taste of a summer night crowd was given by band and singers, beginning with a fantasia, "Dreams of Erin," by De Witt, played by the band. The Festival Chorus sang a group of songs, "Shule Agra," "Kathleen Mavourneen" and "Kate Kearney," and the playground dancers presented "An Irish Lilt." Then came another band number, a potpourri, "Songs of Scotland," by Lampe, and more songs by the chorus, "Comin' Through the Rye" and "The Campbells Are Coming."

There were two soloists—George Frank, baritone, who sang the "Toreador" song from "Carmen," and Katherine Williams, Brooklyn cornetist, who is in Rochester for the summer, and who delighted with Weber's "Last Waltz" with variations and encores. Other numbers by the Festival Chorus were "Chinese Folk Song" and "Massa Dear" from Dvorák's "New World" symphony. The program closed with the march from "Aida," played by the band.

The crowd was the largest that has ever attended one of these festivals and was remarkably orderly and attentive. Thousands of automobiles were lined up along the outskirts of the park. The crowd began to assemble early in the afternoon and the benches in front of the band stand were filled long before the time for the program to start. Thousands of persons sat on the grass or stood throughout the program.

program.

BIG MUSICAL SEASON INDICATED.

From present indications Rochester is to have the busiest musical season in its history this year. Plans for four series of concerts in Convention Hall have already been series of concerts in Convention Hall have already been amounced, besides numerous chamber music events and the usual series provided by the Tuesday Musicale. James E. Furlong, whose concerts always are the outstanding music events of the year, announces a series of seven concerts, bringing twelve eminent artists and three visits of the New York Symphony Orchestra and well known artists, including Josef Hofmann, Jascha Heifetz, Louise Homer, Mabel Garrison and Marguerite D'Alvarez. V. W. Raymond will offer a course of four concerts, in which the most conspicuous feature will be the appearance of Mary Garden. The Paley-Damon management, successors to Paley-Rose, will have a course of six events in the field, including Harlold Bauer, Pablo Casals and Margaret Matzenauer. In addition, Arthur See announces concerts by Fritz Kreisler, Rachmaninoff and Geraldine Farrar.

EASTMAN SCHOOL FACULTY LIST.

EASTMAN SCHOOL FACULTY LIST.

The complete faculty list for the University of Rochester Eastman School of Music, now in course of building by George Eastman, has been announced as thus far prepared. It is as follows: President, Dr. Rush Rhees; director, Alf Klingenberg; theory and composition, Christian Sinding, George Barlow Penny, T. H. Yorke Trotter, Marjorie Truelove; piano, Alf Klingenberg, Raymond Wilson, Pierre Augieras, Arthur M. See, Jeannette C. Fuller (Dunning

system), Mrs. George N. Cooper, Mrs. E. A. Griffith, Dorothy Gillette, Marjorie Truelove, Jane B. Mumford, Miss E. M. Klinzing, Norma McKelvie, Mildred H. Brownell; voice culture and art of singing, Arthur Alexander, Oscar Gareissen, Adelin Fermin, Lucy Lee Call, Frederick Benson, Marian Weed; organ, Joseph Bonnet, Harold Gleason; violin, Arthur Hartmann, Ludwig Schenck, Samuel Belov, Gerald Kunz, Effic Knauss, Hazel Dossenbach; history and literature of music, George Barlow Penny; violoncello, Gerald Maas; viola, Samuel Belov; harp, Lucile Johnson. harp, Lucile Johns

Young VIOLINIST HOME.

Harry Shatz, a young violinist in whom Rochester is particularly interested, is home for the summer after studying under Leopold Auer since early in the year. He will continue his studies under his former teacher, Arthur Pye, and will probably return to Professor Auer in the fall, when plans for his future musical career will be made. His Rochester teacher, Mr. Pye, is also a product of Pro-

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fessor Auer's teaching and is one of the best known violinists and teachers in Rochester. He has turned out a number of young violinists who are well on the road to artistic

NOTES.

The following violin pupils of Arthur Pye appeared in recital recently: Helen Ashenberg, Rea Ozer, Mollie Collins, Evelyn Brooks, Mary Stupkewitz, Peter Patel, Harold Groh, Edward Figiela, Norma Hyman, John Sernitz, Anna Druker, Ethel Wise, David Cheskin and Lester Aronwitz. Recitals have been given recently by pupils of Eduardo Barbieri, Mrs. M. E. Williams, Lorimer Eshleman, Jane N. Templeton, Margaret Williamson, Bella Hebing, Edith Geiger and Frank Kistner.

# Tandler Conducts at Salzburg

The Salzburg Mozarteum engaged Adolf Tandler, for several years conductor of the Los Angeles Symphony Orchestra, who has just been at the music festivals in London and Zurich and is at present visiting his mother in Salzburg, to conduct as guest the concert which took place on August 4 during the Mozart Festival Week. The program included the favorite G minor symphony and the seldom heard overture to "Idomeneo," as well as a solo number.

# Bernece Kazounoff to Teach

Bernece Kazounoff has opened a studio at 28 West Seventy-first street, where she will give instructions in pianoforte.

### DETROIT SUMMER MUSIC

Detroit, Mich., July 30, 1921.—If it were not for the very excellent concerts being given in the various city parks by Herman Schmeman's band this summer, Detroit would be musically a desert. The programs have been a happy combination, classic and semi-popular, to satisfy all tastes. Gustave Heim is the soloist and it would be hard to imagine a more satisfactory one.

The conservatories and schools have had summer sessions in July, and some of the private teachers have maintained a schedule, but August will find most of the studios silent.

Noon organ recitals are being given at the Central Methodist Church by the various organists of the city, assisted by singers. Guy B. Filkins, Newton J. Corey, and Minnie Caldwell Mitchell have been the organists so for heard far heard The P

far heard.

The Philharmonic-Central concert course reports a splendid sale for next season, and there has been a large advance sale for the new venture, the dramatic season of six weeks fostered by the Detroit Symphony Society, under the direction of Sam Hume.

Friends of Margaret Schuiling, soprano, who recently scored a success in New York, are much gratified to know that another Detroit singer has come into her own. Miss Schuiling's voice has been long recognized as most unusual, and it is a satisfaction to have that opinion confirmed. confirmed.

There are several changes in prospect in the personnel of the Detroit Symphony Orchestra made necessary by the resignations of Bruno Jeanicke, of the French horn section; Gustave Heim, of the brass, and Karl Agnesi, of the bass. It is to be regretted that the misunderstandings over contract could not be adjusted, for their going will be a great loss.

over contract could not be adjusted, for their going will be a great loss.

Ella Hawthorne McCormick, of the publicity department of the Detroit Symphony Society, will fill that post no longer. Mrs. McCormick's long newspaper experience has made her a valuable asset in the history of the orchestra. She will be greatly missed by the public, as her splendid grasp of the affairs of the orchestra, her unflagging zeal, and her never failing courtesy have done much toward bringing the orchestra to its present status of importance in the minds of the people.

J. M. S.

### Numbers Featured on Sousa Tour

Last month Sousa and his band started on an extensive tour of the United States, Canada, Mexico, and Cuba. Mr. Sousa's new march, "On the Campus," will be his principal novelty on this trip. Two other recent marches, "Comrades of the Legion" and "Sabre and Spurs," will be

principal noverty on this trip. I wo other recent marches, "Comrades of the Legion" and "Sabre and Spurs," will be heard at every concert.

Mary Baker, the sopratio soloist with the band, will sing "Lassie o' Mine" by Edward J. Walt, "Come, for It's June" by Dorothy Forster, and "I Love You More" by Dorothy Lee. Marjorie Moody, who sang with Sousa in Canada, featured Frank H. Grey's ever popular "Think Love of Me." John Dolan, cornet soloist, is playing "Ship o' Dreams" by Herbert Francis, a fine song, which makes an effective cornet solo. George Carey, xylophone soloist, is playing "Nola" by Felix Arndt.

Among the popular hits that are being played by Sousa this season are "Somewhere in Naples" and "Na-Jo." The latter is an Indian Melody and has already attained great popularity. "Somewhere in Naples" is a new number that lends itself to a novel interpretation such as Mr. Sousa and his band are meeting with the same enthusiastic reception that made their last year's tour the most successful in the history of the organization.

# Anita Carranza Engaged for Cincinnati Opera

Anita Carranza Engaged for Cincinnati Opera
Anita Carranza, the Mexican soprano, who recently appeared in Minneapolis with the Minneapolis Symphony
Orchestra, has been engaged by Ernest Briggs to appear in
Cincinnati at the Grand Opera Theater for the entertainment which will be sponsored by the Merchants' and Manufacturers' Association and the Cincinnati Zoological Association, beginning in August, immediately following the grand opera season. Senorita Carranza will present standard coloratura opera arias with forty members of the Cincinnati Symphony Orchestra. Lubovska and her new American ballet will also appear in her "Picturesque Pastimes," and other features will be announced later for this Cincinnati series of concerts.

# Simmons Makes Record of "Mammy Dear"

One of the July records issued by the Pathe Company is Frank H. Gray's "Mammy Dear," sung by William Simmons, the baritone

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# MUSIC TEMPLE PLANS \$20,000,000 CAMPAIGN FOR DISABLED SOLDIERS

The Music Temple of America, Inc., which has announced a seven days' concert festival at the Manhattan Opera House early in September in behalf of the disabled soldiers and soldiers' widows and orphans, is a living illustration of the wisdom of the old adage, "Never say die!" Founded ten years ago by Bertrand de Bernyz for the purpose of popularizing grand opera in English as an educational factor, the Music Temple met with little recognition and led a more or less languishing sort of existence until two months ago. Then it took a sudden spurt, and, from a membership but little larger than could be counted on the fingers of one's hands, has leaped into the limelight with a roster of more than 700 active and 5,000 associate members, distributed over 150 cities in the United States.

One of the aims of the organization is to erect a \$10,000,000 opera house in New York with a seating capacity of 10,000, and to give grand opera here in English at popular prices.

"Singuing" says Mr. de Bernyz "is one of the most ef-

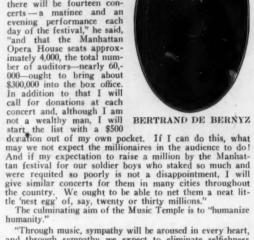
10,000, and to give grand opera nere in English in Projects.
"Singing," says Mr. de Bernyz, "is one of the most effective means for educating the heart and ennobling it. But how can one expect to reach and touch the heart unless the person who hears the song understands the language in which it is sung?"

Another aim to which the Music Temple has dedicated itself is to help struggling young artists of talent to find a place in the sun. Thousands of these are needy and in actual distress. And/ on the other hand there are millions who yearn and who are hungry for good music in their mother tongue, but who are unable to obtain it. To bring together the struggling artist and the music famished public is still another goal the Music Temple is striving to attain.

attain. In regard to the seven day music festival, Mr. de Bernyz

says that he expects to realize from it a million dollars for the disabled soldiers.

"If one considers that there will be fourteen concerts—a matinee and an experience performance seed."



"Through music, sympathy will be aroused in every heart, and through sympathy we expect to eliminate selfishness and malice, the chief sources of discord and wretchedness," W.



# As in Japan, the prima donna's fame had preceded her, and Mme. Schumann-Heink was the center of attraction wherever she went. A chapter might be written on a prima donna's mail—when the artist in question happens to be Schumann-Heink traveling in the Orient with the pounds of letters that have been forwarded to this beloved singer, whose daily correspondence is very large, with letters from all over the globe. Unfortunately, in the East it is unbelievable how slow the mails are. Although the party left this continent on April 28, and mail had been forwarded in quantity every day, when Shanghai was reached, even after their stops in Japan, they arrived before their letters from home. In traveling in the Orient transportation becomes quite a problem on account of the overcrowding. In going from Hong Kong to Singapore all the boats were loaded to capacity, but finally room was found for Mme. Schumann-Heink, her son, Mrs. Hoffmann and Mr. Morgan on the Atsuta Maru, and the Haensels sailed on the smaller Kirai Sang, a boat of 2,000 tons, carrying but six passengers with hundreds of coolies in the hold. This trip proved equally as hot as the voyage from Kobe to Hong Kong. Unusual courtesies were extended to the great diva on the larger steamer so that she could have a forward cabin and enjoy the benefits of the head breeze. The voyagers were reunited at Singapore in time to catch another steamer leaving for Java, where Mme. Schumann-Heink was slated to give her next series of concerts. Nuremberg Enjoys Middelschulte Composition

even these are reasonable enough. At Hong Kong two people can live, American plan, for sixteen dollars, Mexican money, per day, which seems cheap, yet the Chinese servant can be fed for fifty cents, Mexican money, per day.

Hong Kong proved to be one of the most attractive of the Chinese cities that the party had yet visited. Unfortunately, opportunity was not found to go to Canton, only ninety miles away. Typhoons were due, and these dreaded storms of the Orient were the constant topic of conversation. In 1908 there was one at this city which cost 40,000 lives.

As in Japan, the prima donna's fame had preceded her, and Mme. Schumann-Heink was the center of attraction wherever she went.

The success with which Willem Middelschule's "Chromatic Fantasie and Fugue" met at the music festival at Nuremberg, June 18, is attested in the following glowing press tributes:

"The Chromatic Fantasia and Fugue," by Middelschulte, follows the path of Seb. Bach-very exact regarding form; interesting in its consequent, fine counterpoint; employing all the arts of a well built organ work.—Franhischer Kurier.

Very bold chromatics, but stands on absolutely sane ground; a great work.—Nuremberg Zeitung.

The concert was opened by a magnificent "Chromatic Fantasie and Fugue" by Willem Middelschulte, played by Guenther Ramin of the Thomas Kirthe, Leipsic, who in registration and interpretation showed himself to be a great master; it was a wonderful performance.—Meischener Neueste, Nachrichten.

A magnificent work, that made a profound impression-Reichobote, Berlin.

Modern in mood and spirit, of clear form, full of valuable music. It received an impressive, effective performance.—Allgenienve Musik Zeitung, Berlin.

### En Route with Schumann-Heink in the Orient

With what triumphant success Mme. Schumann-Heink was received in Japan is known to many; and now just how her party fared in proceeding from Japan to Java is interesting to note.

The trip was made from Kobe, one of the principal seaports of the Flowery Kingdom, to Hong Kong, via Shimonoseki and Shanghai, on the Canadian Pacific steamer Monteagle, which is an old but comfortable steamer in the Oriental service. The weather proved very hot, so hot in fact that the cabins were uncomfortable during the day-time and Mine. Schumann-Heink spent much time on deck. About the fifth day out a member of her party had occasion to get some things out of a suitcase which had been lying on the floor in one of the staterooms, and almost burned his fingers when touching it. This, however, is partly explained by the fact that on account of the difficulty of obtaining accommodations with so many Americans going to China by way of Japan, the particular stateroom in which the superheated piece of baggage reposed was directly over the kitchens. Special quarters, though, were provided

for the great diva so that she could travel in comfort and reap the benefit of every breeze stirring.

The monotony of the trip was first broken by a half day spent in coaling at Shimonoseki. Shortly afterwards the steamer touched at Shanghai, and everybody had a day ashore for exercise. This latter city, in the opinion of the party, is a very fine place indeed, particularly as some real American ice cream sodas were found when Mme. Schumann-Heink was shopping. Before returning to the steamer, a real Chinese meal was enjoyed in one of the well known native restaurants. To the despair of American housekeepers, some of the prices for food are listed: Roast duck and potatoes, twenty-five cents; beefsteak, onions and potatoes, 25 cents; onions and potatoes, twenty-five cents; shrimp with rice, twenty-five cents; pork chops and fried potatoes, twenty-five cents, twenty-five cents seeming to be the standard price for most of the things on the menu. This brought the total cost of a dinner for four persons to \$1.50, Mexican money, or seventy-five cents American money, not to mention a lavish tip to the waiter of ten cents in American currency. Of course, it must be understood that these prices do not apply to the European hotels, but

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-New York Evening Post.

One of the GREATEST baritones in the country.—Ohio State Journal. (Columbus).

There is FINESSE SUPERLA-TIVE, phrasing and diction refined to the LAST DEGREE. —Portland, (Me.) Press.

Roused every listener to the HIGHEST enthusiasm.

—Toronto Saturday Night.

Their's is the ACME of teamwork.—Oregon Daily Journal. (Portland).



One of the MOST COMPLETE-LY SATISFYING exponents of the art song.

-London Daily Express.

He was SUPREMELY excellent.

—London Daily Telegraph.

One of the FINEST and PUR-EST singing voices that I have heard for some time.

-Manchester Guardian.

The MOST SATISFYING song interpreter who has come to us from the United States since David Bispham was in his prime.

—Toronto Mail and Empire.

The finest baritone voice that I have heard for some time.—Ernest Newman, in The London Sunday Times.

# A FEW MORE DATES STILL AVAILABLE FOR THE COMING SEASON:

October, early November, January—in the East.
Late November, early December—in the Middlewest.
February—in the South and Southwest.
March—on the Pacific Coast.
April—in the Northwest and Middlewest.
May, June—in the British Isles.

Management: DANIEL MAYER

Aeolian Hall, New York

H. B. TURPIN

at the piano

# "GÖTTERDÄMMERUNG" WITH DISAPPOINTING "CUTS" AT THE COLON

Other Operas, with Excellent Casts, Arouse Enthusiasm

Buenos Aires, June 20, 1921.—It would be an injustice to call "Die Götterdämmerung" of this season an artistic success. It was anything but that; the singing was moderate, the staging poor, the playing of the orchestra insipidwhat little that there was left of it after the voracious cuts erate, the staging poor, the playing of the orchestra insipid—what little that there was left of it after the voracious cuts to the score! In order to suit and accommodate the native customs and habits in this clime, Bonetti had to announce the start of the opera for 8:30 sharp, but since nobody had turned up by this time, the curtain rose at 9:05 for "Götterdämmerung!" It seems ridiculous to the more serious opera goers to expect to enjoy "Götterdämmerung or, as far as that goes, any Wagner opera, in a concentrated form; but since opera in South America is generally looked upon as an opportunity of shining socially during a few weeks, as long as the season lasts, one must naturally understand and be patient with the courageous Bonetti, who had the herculcan task of pleasing native tastes and at the same time to give a fairly presentable program, artistically speaking. However, to come back to the porformance of "Götterdämmerung." The young Italian tenor, Luigi Canalda, made his bow to the American public in a rather difficult role, that of Siegfried, which has been and will be a stumbling stone for many tenors of greater experience than Canalda. His tenor is of a pleasing timbre, but it appears to be hampered in the higher and middle registers, as it is a small voice which requires a good deal more training to be able to cope with the vocal task of Siegfried. His understanding of the part was nil, and hence his exaggerated acting and singing to the gallery was pardonable. His figure for the hero Siegfried was, alas! still less convincing, as he is very short to the tall Brunnhilda of Borina. His makeup was also quite unconventional. The Brunnhilda of Borina was on a par with her partner. A small mezzo soprano with very little schooling and a perfect vincing, as he is very short to the tall Brunnhilda of Borina. His makeup was also quite unconventional. The Brunnhilda of Borina was on a par with her partner. A small mezzo soprano with very little schooling and a perfect novice to the part, she will require to study a long while yet ere she can manage such a difficult part as Brunnhilda. The Gutrune of Bertrand was very poor, vocally. Leone as Gunthe has a far too robust a baritone to suit the part. The Hagen of Menlik was decidedly the best sung part of the evening, although he does not possess a very powerful bass voice; it is nevertheless pleasing with its pure timbre. The Norns and Rhine maidens were badly selected and could have sung much better. The mise en scene was scanty and did not convince, especially so as the auditorium was fully lighted up to the darkened stage. It made it at times impossible to know what was going on on the stage. The part of Waltraute was cut entirely, and so was all the beautiful music leading up to when Brunnhilda has to part with the Ring. The orchestra seemed to rush through with the music as if it were pushed for time. Panizza did well considering the conditions under which he was obliged to present the opera. It was, however, scarcely recognizable as a performance of "Götterdämmerung."

CARL JÖRN GIVES A CONCERT TO AN EMPTY HOUSE.

CARL JÖRN GIVES A CONCERT TO AN EMPTY HOUSE.

Carl Jörn, the well known German tenor, gave a concert in Buenos Aires' second biggest theater, the Colisco, which holds, over 2,000 people, and no more than 100 people attended, of which the majority were Germans.

CLAUDIA MUZIO SCORES SUCCESS AS MIMI.

Puccini's opera "La Bohème" has a very good cast this year at the Colon. Claudia Muzio as Mimi has won the hearts entirely of the Buenos Aires public with her fine singing. She has developed into one of the leading sopranos of the present day and her voice has improved in forcefulness since her appearance at the Colon last year. Her acting as well seems to have improved considerably. She had to bow times out of number in acknowledgement of the sustained applause given to her at the end of each act. Crimi's voice as Rodolfo was pleasant and mellow, and his work was generally satisfactory. Polacco conducted in a very masterful manner, and he is decidedly a most valuable acquisition to the opera of Bonetti. With his masterly baton at the Colon, any opera is assured a success. He shared with Muzio the honors of the evening.

"The Huguenots" Revived in Unprepared State.

Although Meyerbeer's opera is considered one of the

Although Meyerbeer's opera is considered one of the evergreens of any operatic impresario, it was decidedly not the case at the Colon. Although the chief parts of the opera the case at the Colon. Although the chief parts of the opera were well sung, the general impression was a poor one. Barrientos undoubtedly thrilled the public with her unusually flexible and well schooled soprano; her acting was also on a high scale. Martinelli as Raoul sang well and his acting was convincing and good. Didur, as Marcel, sang remarkably well and shared the honors of the evening with Barrientos.

AN EXCELLENT "RIGOLETTO."

An Excellent "Rigoletto" was revived again this season, and judging by the box office results two days before the performance, "house sold out," the success would be a great one. Galeffi took the laurels of the evening without a doubt, for his singing and acting were quite unparalleled by anything that he has done so far at the Colon. Barrientos had her usual round of applause at the end of each act, which she fully deserved, as her singing was quite unprecedented. Borgioli, the young Italian tenor, scored a distinct success in comparison to his other work. The chorus sang well and the mise en scene was excellent. Polacco conducted the opera in a masterful manner and shared in the evening's general rejoicing.

GOUNOD'S "FAUST."

GOUNOD'S "FAUST."

"Faust" was presented at the Colon this season for the first time in the history of the theater and it was an unlimited success for Bonetti. The laurels of the evening were easily won by the magnificent and excellent soprano, Ninon-Vallin, who managed to put real life into the part of Mar-

guerite with her emotional acting and fine singing. Martinelli, as Faust, which part he sang in French, did full justice to the part. The Mephistopheles of Didur confirmed the foregone opinion of this gifted bass. His singing was quite excellent. He knew how to take advantage of the histrionic part of the role and gave a most interesting reading of the part. Panizza conducted. The chorus stage movements of the masses were badly arranged and required more rehearsing. more rehearsing.
"Tosca" a Fallen Ibol.

more rehearsing.

"Tosca" a Fallen Idel.

Puccini's "Tosca" no longer causes the delirium in Buenos Aires that it has in years gone by. It has aged as an opera and has no longer the charms with which it used to attract sold out houses every time its name was on the program of the day. This is due partly to the fact that the music has been sung and hummed and strummed in every possible nook of the town so that people have become tired of its artificiality. Claudia Muzio, as Floria Tosca, appeared in the best of form and was an elegant and beautiful Tosca. Her interpretation of the role was rather more of the kind hearted heroine than the impulsive, harsh woman. Her singing was again of the first order and could not have been sung better.

Crimi, as Cavaradossi, sang the part well and made a genuine success. Galeffi, as Scarpia, made an excellent impression, and his singing rivalled his marvelous histrionic qualities. Polacco conducted the opera with the same enthusiasm and skill that we are accustomed to from such a great conductor. Polacco is one of the greatest conductors of Puccini's works of the present day, and the public on each occasion extends its first approbation to this great American citizen with its generous applause and curtain calls for Polacco. The Puccini operas, especially so the older works, have been on the wane in South America, but thanks are due to Polacco that they have been resurrected and have been saved "the death sentence."

VALLIN CHARMS AS MANON

Vallin Charms as Manon.

Massenet's masterpiece, "Manon," remains as an opera ever green and ever fresh. The tight construction of the music is delightful to the ear and the wonderful manner in which Massenet knew how to enhance his opera with the various tints of sentimentality, sensuousness and dramatic stress can never age as years roll on but will always enchant and fascinate. Minon-Vallin was a perfect Manon. Her interpretative skill is already known, but every season her Manon seems to gain in beauty and perfection. Borgioli, although a young tenor of little experience, sang the part of Des Grieux well. Panizza, although failing at times to bring out smaller finesses of the score, helped ably to make the evening a success, and "Manon" is certainly one of the star performances at the Colon this year. Everything seemed to have been well rehearsed and prepared. The chorus sang correctly for once and well in time, a very rare thing at the Colon.

Barrientos Shines in "Don Pasouale."

BARRIENTOS SHINES IN "DON PASQUALE."

Bonetti is reviving several old war horses of times gone by for the sake of allowing Barrientos to shine to the full extent of her vocal charms. In Donizetti's antiquated (Continued on page 41.)

# To MME. NIESSEN-STONE From LEOPOLD AUER

320 West 77th Street New York, May 3rd, 1921

My Dear Mrs. Niessen-Stone,

I recall with great pleasure the afternoon I spent at your home, hearing some of your artist pupils. I must say, that I cannot remember having heard students with better tone quality, voice-placing and diction. It was indeed an artistic satisfaction for me, and I am delighted to have this opportunity to express to you my admiration for your wonderful work and to wish you and your musical children every success.

Sincerely yours

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# **ELENA GERHARDT TO** HAVE FULL SEASON

# Recital and Also an Appearance with Friends of Music Among New York Engagements

Among New York Engagements

Elena Gerhardt, lieder singer of international reputation, was interviewed a short time after her arrival here on July 3 and a day or two prior to leaving for the Adirondacks, where she will pass the summer. The day set for the meeting was one of those recent "scorchers," yet the heat was entirely forgotten when Mme. Gerhardt received the writer in one of the spacious drawing rooms of her hostess, Mrs. Henry Goldman's home on the "steenth" floor of the only apartment house in the vicinity of Fifth avenue and Eighty-first street. The view was lovely and the breeze lovelier.

Mme. Gerhardt, gracious and charming in a flowing silk robe, talked with the writer on various points, but, most of all, she impressed one with her pleasure at again being in America and over the prospects of the excellent season that is being booked for her by her manager, Daniel Mayer.

"It was a lovely surprise for me to arrive and find that my manager had a number of nice dates for me," said the singer. "I shall have a busy season here until the end of February. From the middle of March on I am all booked up in Europe. I am also looking forward to appearing again in England, where I was a favorite before the war. They wanted me there this season, but it was not possible. Kreisler's splendid reception in the English capital somewhat assures me of a cordial reception when I do appear.

"No, Mme. Gerhardt, I do not think they will resent

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d with this heautiful song and am ecoring a
The lyrics by Mr. Lovell carry a house to use the song indefinitely.

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Schumann, Schubert, Brahms, etc., being sung in German. The war is over—"
"Yes," she supplemented, "thank goodness! Why should music suffer? Singing the lieders in English detracts from the beauty, I think. Every word of the German corresponds exactly to every phrase of music written by Schubert, Schumann and Brahms, and I think people—real music lovers—realize this. At my New York recital at the Town Hall on October 23 next I shall do two groups in German, besides Russian, Italian and new American songs, which I am going to work on this summer in the mountains."

Mine. Gerhardt said she would also appear in New York on November 6 with the Friends of Music Society, when she will sing a Bach cantata and some songs of Gustav Mahler's. Her dates will include an appearance with the Philadelphia Orchestra under Stokowski.

"When did you tour this country last, Mme. Gerhardt?" asked the writer, remembering, however, her very successful New York recitals last winter.

"In 1917. I was singing in California when war was declared, after which I returned to Europe. So you can imagine that it will be a great joy for me to sing here again. Last season those who attended my recitals in New York gave me a lovely reception. You see I was here but a short time, leaving in November and singing in Europe during January, February and March. My last



Charlotte Fairchild Pl ELENA GERHARDT, Lieder singer

concert there this season was in Baden-Baden. And now," she exclaimed with pleasure, "I am going to the Adiron-dacks to my friends' beautiful camp, which I love, where dacks to my friends' beautiful camp, which I love, where outdoor exercise, jolly picnics and a good rest will put me in readiness for next season. One of the happiest recollections of my life was a picnic to Racquette River last summer, in the same mountains. After supper we paddled back slowly in the dusk to camp, catching glimpses now and then of the deer that ventured down to the water. It was so lovely!"

J. V.

# Irma Seydel Off for Europe

Irma Seydel, the violinist, sailed for Europe last week aboard the Orbita. She will spend several months abroad, filling engagements in Germany, Austria, England, France, and other countries, and expects to return to this country early next winter in order to resume her regular American touring.

# Lecomte Seriously Ill

Armand Lecomte, whose real name is Count Lealzi, the well known English singer and concert giver, is reported seriously ill in London. He was a close personal friend of the late Enrico Caruso.

# The Stadium Concerts

AUGUST 9.

August 9.

The concert on Tuesday evening, August 9, opened with Henry Hadley's joyous "In Bohemia" overture and included numbers by Dvorak, Bizet, Liszt, Berlioz, Wagner, and Sibelius, ending with William Humiston's colorful sketch, "A Southern Fantasy." The soloist of the evening was Elsa Warde, lyric soprano, an artist pupil of Oscar Seagle and one of those chosen by the Stadium Audition Committee. Miss Warde's singing fully justified her selection. She has a large, powerful voice of excellent quality and the vocal assurance with which she sang the difficult aria gave promise of fine things to come for her in the future. The audience thoroughly approved of the way she rendered Micaela's aria from "Carmen," and would not be satisfied until she had given another charming number as an encore. Particularly noteworthy was her French diction in the aria which was commented upon by a great musician present in the audience.

August 10.

### August 10.

August 10.

On August 10, Victor Herbert and the Stadium orchestra offered compositions by Goldmark, Verdi and Massenet, as well as others, all of which were rendered in a manner deserving of the tremendous ovation received. Mr. Herbert gracefully responded by giving as encores two of his own compositions—one from "Madamoiselle Modiste" and the other from "Naughty Marietta." Edgar Schofield was the soloist and he displayed a rich bass baritone of excellent quality and substantial in size. His workmanship is particularly clean and distinct, and he displayed real artistry in his interpretations. His selections were an aria, "O tu Palermo!" from "I Vespri Siciliani," and an aria, "O Thou Sublime Evening Star," from "Tannhäuser," after which encores were demanded.

### AUGUST 13.

The Victor Herbert program on Saturday evening, August 13, attracted only a fair sized audience. In addition to the orchestral numbers the soloist, Helen Adler, soprano, sang three Herbert numbers: "A Perfect Day," from "Medelaine;" "When You're Away," from "The Only Girl," and "An American Serenade," from "Her Regiment," and as an insistent encore following "A Perfect Day," she gave "Chere Nuit." Miss Adler created an exceedingly fine impression. She was recalled innumerable times

### AUGUST 14.

On Sunday evening, August 14, perhaps due to the fall in temperature, the attendance was very small. The orchestra on this occasion played with more spirit than at any previous concert, this being particularly noticeable in the two opening numbers, overture "Roman Carnival" and Schubert's "Unfinished" symphony.

Samuel Gardner, who was soloist, gave a musicianly and well balanced performance of the andante and finale from Mendelssohn's violin concerto, which won him much spontaneous applause and many recalls. He was obliged to give an encore: "Meditation" from "Thais," Massenet.

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SOPRANO

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# Some Recent Press Tributes:

As refreshing as all April days are supposed to be, Lenora Sparkes sang in Aeolian Hall last night. In a season of many sopranos Miss Sparkes's charming manner and lilting voice were unique in their appeal.—New York Evening Mail.

Her tonal quality disclosed the loveliness of her scale, and her fine phrasing and diction added to the pleasure derived from her delivery.—New York Herald.

Miss Sparkes' excellent voice and artistic manner of singing have given pleasure in the opera house and in concert. They did so again last evening. There were intelligence, finish of style in her interpretations, a significant reproduction of what she sings.

—New York Times.

If either Giovanni Martinelli, Metropolitan tenor, or his beautiful co-artist, Miss Lenora Sparkes, or both, ever return to Memphis in joint recital again, if the Auditorium is not built, it will be necessary to put up the biggest circus tent to hold the crowd, judging from the overwhelming triumph of the two singers in recital last night at the Lyric Theater. Never since the days of De Reszke and others of a former day when the Metropolitan Opera Company in toto was wont to visit the Bluff City, has such a reception been given to two artists, or even a single one—not excepting the great Galli-Curci herself.—Memphis Commercial Appeal.

The suave legato of Miss Sparkes' voice will linger long in one's memory.—Detroit News.

Lenora Sparkes, the English soprano, was in superb voice. Her tones were sweet and vibrant, and the warmth and finish of her singing awoke the enthusiasm of every listener.—Toronto Saturday Night.

Her delivery was of that intense dramatic order which so characterized the "Great Caruso," especially in the effective finales of the arias sung.—Wilmington, (Del.) Evening Journal.

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ter of ensemble playing. It is a simple matter then to assemble the various choirs and have an orchestra which not only plays in tune but also produces perfect ensemble. In the past the talents of the individual pupils have been developed by private teachers, and in violin playing particularly it has been a constant source of annoyance to the teacher to be able to get a group of violinists to play well together, because they all have different methods of bowing and fingering. Mr. Wilson has carefully prepared these two elements, and if conscientiously followed will produce the desired result.

THE LITERATURE OF THE SUBJECT.

THE LITERATURE OF THE SUBJECT.

There has been a great deal of material edited and published along lines of orchestral training and development, but the above mentioned is practically the first of its kind which so directly aids the school teacher in the preparation of a very difficult task. The conscientious worker will never be satisfied with a mere perfunctory performance by an orchestra in order to say that instruction of this kind is going on in high schools, but will be satisfied only when the work is so carefully systematized, managed and directed that it can take its place as a regular school subject along with any other in the curriculum. There can be no more interesting exposition of music than that all the pupils who are playing in the big orchestra be given an opportunity to play before the general assembly of the school, and show the decided progress which can be made. We congratulate Mr. Wilson on the work which he has been able to do up to the present, and we are looking forward with considerable interest to his future publications.

Summer Music in Montreal

Montreal, Canada, July 19, 1921.—Great success is crowning the community sing-songs, led by the Kiwanis Glee Club, on Fletcher's Field (the slope of the mountain), which were inaugurated June 29 and are to be held there every Wednesday evening during the summer.

The program opened with the playing and singing of "O! Canada," followed by folk songs, patriotic songs, old favorites in French, other favorites such as "Swanee River," the ever popular "Alouette," and also some war songs.

duce the desired result.

### AND EDUCATION PUBLIC MUSIC

By GEORGE H. GARTLAN Director of Music in the Public Schools of New York City

# INSTRUMENTAL MUSIC IN HIGH SCHOOLS

The Value of Special Instruction for Talented Pupils, and the General Effect of This Work on the Morale of the School

With each succeeding year instrumental teaching in high schools has gathered a steady momentum, but conditions are far from ideal. The one great obstacle in the way has been the inability to finance the subject. The training of special teachers of music both in elementary and high school has not included special emphasis on either instrumental practice or study. It has been generally recognized that it was sufficient for a teacher of music in the schools to be a pianist or a vocalist, and that any teaching of instruments was best accomplished by engaging specially trained musicians.

cians.

The moment this is attempted it means an additional expense to the department of education, and for this reason progress has been slow. The MUSICAL COURIER has told of the fine work which is being done in the city of Rochester, N. Y., and Oakland, Cal. There are many other places throughout the country that are doing equally fine work, and while the engaging of special teachers is no doubt the ideal way, it will be many years before such a scheme is

PREPARATORY COURSES.

must be found to make it possible for teachers of music to handle successfully this problem without outside aid.

PREPARATORY COURSES.

How shall this be accomplished? Any musician will tell you that there is a "conducting" sense, just the same as there is a pianistic sense, or a vocal sense, and all teachers of music cannot be successful leaders of instrumental work. However, any musician with a natural adaptability, who has enjoyed some degree of success as a chorus conductor, can carefully acquire sufficient knowledge to carry on successfully the work so that it will not alone produce an excellent orchestra within the school itself, but also actually lead toward the self training of the individual pupil.

Conservatory and university courses have been more or less intolerant concerning the training of musicians in the knowledge of the orchestra and orchestral instruments. They have insisted upon a thorough course, rather than the superficial type of instruction which is bound to result in the hasty preparation for such a complete subject. We have viewed with considerable interest recent publications on the subject, and record with special mention a volume entitled "Orchestral Training," by Mortimer Wilson. The series when completed will consist of five volumes—elementary, intermediate, advanced, symphonic and choralistic.

As Mr. Wilson expresses it himself: "Like Rome, the orchestra as an institution was not built in a day, and one cannot expect to bring a number of players together at once presenting a finished ensemble musical body to the public."

A high school orchestra, like any other orchestra, must be built upon a solid structure. All our modern orchestras rehearse in sections—the woodwind, brass and violin groups forming three distinct and separated units. The average high school teacher makes the fundamental error of putting a group of players together and permitting them to play according to their ability, regardless of any attempt to segregate the players into elementary, intermediate and advanced

are trained separately, then the cello players, and finally the string quartet.

The same method is followed for the woodwind section and the brass section. By such a system each particular group of players learns the art of ensemble for the special combinations which go to make the various choirs in the orchestra. The great advantage of such a scheme is that the teacher learns with the pupil, and, being more advanced in experience and technic, becomes through practice a mas-

universally accomplished. In the meanwhile some method must be found to make it possible for teachers of music to handle successfully this problem without outside aid.

songs.

The Vicker's Boy Scouts' Band, led by Bandmaster George McGruer, gave some selections during the intermission and the band played the national anthem at the close of the program. Between six and seven thousand men, women and children joined the first of these "sing-songs," and by the third evening the crowd was estimated to have reached nearly fiften thousand. nearly fifteen thousand. he sailors who come to this port will be asked to join community gatherings and give some of their chanteys sea songs. DUBOIS PUPILS IN RECITAL.

DUBOIS PUPILS IN RECITAL.

The recital by the pupils of the Belgian cellist, Prof. J. B. Dubois, who has been teaching in this city for nearly thirty years, took place in the Windsor recently. The pupils, among whom are some good talents, also displayed good training. The principal pieces given were concerto, op. 38, in C minor, of J. de Swert, by Ernest Sidney; fantasie ("Le Desir") of F. Servais, by Hershone, and allegro du concerto, op. 34, of A. Lindner, by W. Katz. Notes.

Notes.

A young pianist, August Descarries, of Lachine (a suburb of Montreal), is this year's winner of "Le Prix d'Europe," given by the provincial government, which awards the winner \$3,000 to study in Paris.

Mme. Melba, who arrived here on board the S. S. Megantic, of the White Star Line, on her return from England, attended the horse races during her visit in Montreal. She left June 15 for Vancouver, via the C. P. R., on her way to her home in Australia.

The band of His Majesty's Canadian Grenadier Guards, conducted by J. J. Gagnier, which played at Dominion Park the week of June 26, had a greater success than ever.

Savator Issaurel left for France on Saturday morning, June 18, on the S. S. Megantic. He will be away for two months, returning later to take up his teaching again.

Louis H. Bourdon, impresario, is at Ste. Agathe des Monts (Quebec) for the summer holidays, during which time he is preparing the tour for Clement, the famous French tenor.

M. J. M.

Advantages of Yost Pupils

Advantages of Yost Pupils

Gaylord Yost, the new head of the violin department of the Pittsburgh Musical Institute, is a young man who has recently been gaining national prominence as a player and composer. Born in Ohio, he studied in this country and Europe, lastly with the Russian, Issay Barmas. He has made one concert tour of Europe, one of Central America, and three in this country from coast to coast. It is said that he was the first violinist to give an entire program of American works. His compositions, of which some twenty are already published, have been played by Zimbalist, Maud Powell, Albert Spalding and other celebrities. For six years he taught in the Indianapolis (Ind.) College of Musical Art. His personality and ability have made a strong impression, and the faculty feels that his pupils will have very unusual opportunities for the best musical development.

# Galli-Curci at Ocean Grove

The requests for dates by Galli-Curci during this summer have been greater than ever. Although it was her desire, because of the magnitude of her forthcoming season, to spend the entire summer in rest and study, these demands for her appearance have been so insistent that arrangements have been made whereby she will give her fourth concert in the Ocean Grove Auditorium on August 20, this being preceded by her second appearance in Winona Lake on August 16. A number of other resorts had anticipated being able to present her during the summer, but her managers state that no other requests would be considered.

# Letz Quartet Re-engaged for Boston Recitals

Last season the Letz Quartet gave programs on successive evenings for the Boston Art Club and the Harvard Musical Association. A similar arrangement has been made for the coming season and the concerts will take place on March 0 and 10

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# USICAL OURIER Weekly Review or me World's Music

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THURSDAY, AUGUST 18, 1921 No. 2158

It is reported that Engelbert Humperdinck, who has left his Berlin home for a sojourn in a quiet part of the Rhine Valley, is at work on a new opera.

A writer for the London Daily Mirror recently heard, for the first time, music produced from a hand saw. The performers were two American vaudeville artists who told the writer it had taken hand saw. them seventeen years to make music out of a saw, whereupon he remarked: "It takes some people longer than that to get music out of a piano."

Sir Thomas Beecham is not what might be called penniless, even if he is a bankrupt. The trustees of his father's estate have paid him £20,000 a year, and continuance of this payment has been recently sanctioned by an English court. Most of us could manage to struggle along on that amount, even though a pound is a long way from being worth \$5 today.

It is whispered, as Town Topics might say, that a prima donna almost as prominent in lighter musical circles as Geraldine in grand opera, is getting on with her husband no better than the Metropolitan star with hers. Look for more headlines soon. Nothing nearer as to the persons involved except to say that not only did the wife change her name, but the husband also.

Business conditions must be very bad on the Western coast of South America. Last week the Musical Courier told of a French opera company whose projected trip to Peru had to be abandoned, and now it appears that an Italian company en-gaged for Valparaiso and other Chilean cities by the Impresario Salvati has also been notified-luckily before it had left Italy-that it would be impossible to give the season.

The Stadium concerts ended for this year last evening, after the shortest season in their recordsix weeks. The guarantee raised this year was only about \$40,000-people were much more reluctant to give than in former years, for one reason or another—and the deficit will just about use up this amount. The average attendance was, on the whole, some-what higher than ever before, but the expenses also were higher, owing to the necessity, because of the musicians' strike, of selecting and importing the orchestra, almost at a day's notice, which meant high salaries and something like \$2,000 for transporta-tion of the men alone. Both the conductors, Henry Hadley and Victor Herbert, were decidedly suc-cessful and scored distinctly with the audiences. With many unusual handicaps to contend against, it

was as successful as any Stadium season has been; another year, with conditions more nearly approaching the normal, receipts and expenditures are sure to come nearer balancing.

Both sides seem to have settled down to trench warfare in the Farrar-Tellegen controversy. news during the past week except a few statements, denied with the same haste and earnestness with which they were made. The Sun prophesied a reconciliation. Mebbe—and again mebbe not!

It is reported that there is to be a season of opera in Mexico City during September in celebra-tion of the centennial of Mexican independence. The company, as listed, looks rather weak on the feminine side, Julia Claussen being the best known artist among the women singers, with Martinelli, Schipa and De Luca announced to bear the brunt for the other sex. Bavagnoli, who failed to shine particularly at the Metropolitan a few seasons ago, is one conductor, with Agide Jacchia—decidedly his superior—for the other. We shall see what we

Nothing new in the situation of the striking musicians! Certainly the absence of the orchestras has not detracted from the attendance at the theaters; which, with the turn of the weather for the cooler, have been much fuller than they were before the musicians went out. We look for an adjustment of the trouble by the end of the current week or within a few days after. An orchestra of seventy-five selected from the strikers is to give three concerts at Carnegie Hall on three successive evenings beginning tomorrow, any profits which may accrue from them to be applied to the strike relief. One is inclined to be skeptical about the financial success of summer concerts in Carnegie Hall, however

Last week we received a letter from a music loving friend in Sydney, N. S. W., an extract from which is well worth publishing since the writer has no personal interest of any sort in Levitzki's success or non-success. Said he: "You will no doubt have or non-success. Said he: "You will no doubt have had a full report of Levitzki's Sydney season, but it may interest you personally to know—apart from all daily press puffs—that he has undoubtedly caused the greatest sensation here of any visiting artist, vocal or instrumental, for many years. His ninth recital (and a matinee at that!) was his biggest house and seven out of the ping were absolute. house, and seven out of the nine were absolute capacity in a house that holds at ordinary prices between \$4,000 and \$5,000. He is due to return August and will make three appearances with the State Orchestra in addition to further recitals. Enclosed cuttings will show that his Melbourne season bids fair to outdo the Sydney one.'

# INTERNATIONAL PRIZE

We have received and noted with great interest the announcement of a prize competition for a chamber music work just sent us by the Circolo degli Artisti of Turin, Italy. Mrs. F. S. Coolidge, the principal American patron of chamber music, has for several years past annually offered a cham-ber music prize of \$1,000. This was won last year, it will be remembered, by the Italian composer, Malipiero, and in offering its prize for international competition, the Turin organization makes it pos-sible for an American composer to return the compliment by winning the Italian prize—provided he can write the best work. This new competition is particularly interesting as emphasizing the true internationalism of music today. As far as we can remember, this is the first instance of a European society offering a prize open to the composers of the entire world. The announcement is as follows: entire world.

NOTICE OF COMPETITION.

Notice of Competition.

The Circolo degli Artisti of Turin, in cooperation with the Double Quintet Society of Turin, announces an international competition for a chamber music composition for all or part of the following instruments: First violin, second violin, viola, cello, doublebass, flute, oboe, clarinet, bassoon, horn, piano, harp.

The conditions are as follows:

1. The composition may be of any style and must be written for at least seven of the above mentioned instruments, among which the wind instruments are to play a part.

2. Its performance should not last over forty minutes.

3. Italian and foreign composers may compete with unpublished works (even if already written) that have not been performed in public.

4. Limit for receipt of manuscripts is fixed, without any prolongation whatever, for December 21, 1921. Those pieces, however, which prove to have been mailed under registered cover within the aforesaid limit will be looked upon as delivered in due time.

5. Every work must be accompanied by a sealed envelope containing name, surname and address to the

competing person and bearing on the outside a motto that is so repeated on the first page of the composition, which is to be forwarded to the Circolo degli Artisti, Turin, Italy, via Bogino No. 9, under registered cover. Besides the complete score of the work a score of the part of every single instrument is to be sent in.

6. The jury, consisting of five or seven members, will be appointed by the board of directors of the Circolo not later than October 31, 1921. There is no appeal from the jury's decision. It is also empowered to point out to the board of directors of the club those works which it considers worth performance in addition to the prize winning compositions. compositions.

An indivisible first prize of 5,000 lire shall be assigned the work which proves deserving of it,

8. A second prize of 3,000 lire, to be divided or not according to the judgment of the jury, shall be allotted to the work or works which are considered as being the next best after the one first rewarded.

9. The pieces shall be performed for the first time by the Double Quintet of Turin in the course of the spring of 1922 at the Circolo degli Artisti. The composers are earnestly requested to add to the score a reduction for piano in order to facilitate the task of the jury.

10. The prize winning works shall remain the composer's property. The manuscript scores and parts of the same shall remain the property of the Circolo degli Artisti.

11. The prize winning compositions shall be made part of the repertory of the Double Quintet of Turin, to whom the composers are bound to reserve the right of sole performance in Italy during a period of two years from the date of the closing of the competition.

Turin, June, 1921.

### HUNEKER ON CARUSO

Last winter, when Caruso was so dangerously ill, James Gibbons Huneker prepared for the New York World an appreciation of the great tenor which was published in that paper immediately after the tenor's death. From it we cull two or three paragraphs of special interest. Here is the way Huneker lined up great names in the world of musical artists: "The happy few who seem as of yesterday are, in the musical world: Patti, Rubinstein, Liszt, Rubini, Chopin—as pianist—Paganini, Malibran and Lilli Lehmann. Great exemplars. To this brief list is now added Caruso." Of this list only one survives, though Patti died very recently. The only survivor is Lilli behavened in interesting to this list of the control of the cont is Lilli Lehmann, and it is interesting to think that, though well over seventy years of age, she sang in public only last week at the Salzburg Festival.

In another paragraph he says: "What a Lohengrin he would have been, what a Parsifal, yes, even a Tristan! He knew every note of these roles. Once for my delectation he hummed the plaintive measures of the dying Tristan. Tears came to my eyes, so penetratingly sweet was his tone, so pathetic his phrasing." It was our impression that Caruso had sung the role of Lohengrin in Italian—at La Scala, if we are not mistaken—but we cannot verify it at the moment. Since the day of Jean De Reszke, there has been no one who could really make enjoyable for us the long death scene of Tristan at the beginning of the third act. How glorious the superb music would have been in Caruso's marvelous tones and sung with his superb artistry! That scene is the great endurance test of all opera, and none of the singers of today are equal to it.

Further on he recalls the great tenors whom he had heard in his long career as a critic: "I have heard tenors from Brignoli, so fat that he waddled, to the Spaniard, Gayarre; from Italo Campanini to Masini, Nicolini and the stentorian Tamagno. No one of these boasted the luscious voice of Caruso. Some have outpointed him in finesse, Bonci; Tamagno outroared him; Jean De Reszke had more personal charm and artistic subtlety; there have been fierier Turridus and more sympathetic Don Joses, but Caruso's natural voice was paved with lyric magic, it was positively torrential in its golden mellowness. When in his prime, full of verve and unaffected gayety—think of 'L'Elisir d'Amore' and 'Martha'—he was unapproachable. There were many of us who would rather have been Caruso than ruler of these United States." Of those mentioned in the above paragraph, Jean De Reszke, Bonci and (so we are informed) Masini are still alive. De Reszke, who was wise enough to retire at the full height of his powers, is vigorous and active at seventy-three, busily engaged in training the younger generation who tread the path along which he so successfully progressed. Masini, now seventysix years old, is presumably living in retirement in Italy, while Bonci, the same fine vocalist as ever, still pursues his career.

It is a peculiar coincidence that both James Gibbons Huneker, author of the article, and James F. Bradshaw, of the World composing room, to whom was regularly entrusted the task of deciphering Huneker's minute handwriting, passed away in the few months between the time Huneker's article was written and the death of the great artist to whom

he paid tribute.

# VARIATIONETTES By the Editor-in-Chief

Often we wonder whether the Malthusian theory, famous in economics, will work out in music, and bring about the day when there shall be in the world more music teachers than pupils.

We shall not hazard any guess as to what would, under those circumstances, become of the teachers. We are told by Benjamin De Casseres, however, what is fast becoming of the authors. He says in a recent issue of the New York Times Book Review, that the "literary genius of the country is now divided into two classes—those who write for the 'movies' and those who write advertisements." Present day musicians also are divisible into two classes—those who play and sing for the recording companies and those who would like to.

. . De Casseres remarks feelingly: "Today some of the best-written matter that is printed in America introduces a new shoe, a new automobile tire, a sale of clothing, a new alarm clock, a rubber heel or life insurance. The strongest and most powerful pens compete to focus your attention on the advantages of investing your cash in a certain company or to rouse your imagination to the sticking and buying point in the matter of food and socks and sealing wax. It is the survival of the brainiest."

. . . According to De Casseres, "the Shakespeare of shoes and the Poe of pants will soon be born—they will be both Americans. In the America of the future great poets will not only be born, but they will be paid—by advertising agencies."

"Who were the false prophets?" the Sunday school teacher asked the musical child. The wise infant replied: "Those music critics who predicted that Strauss and Debussy never would succeed, and that Heifetz and Galli-Curci were one-season wonders whose box office success and popularity with the public could not last more than a twelvemonth at most." . . .

As an added proof of the universality of grief over Caruso's untimely demise, and of the wide circles affected by it, one need only mention that even such a utilitarian journal as The Market and Investment Review (August 5) of Wall Street, New York, gave up its front cover to a whole page editorial, "The Magic of Melody," eulogizing Caruso's art, praising him as a potent civilizing influence, and citing the general sorrow over his passing as an indication of a fine note in present day humanity. The Market and Investment Review draws this optimistic conclusion: draws this optimistic conclusion:

draws this optimistic conclusion:

Much has been said recently concerning the decadence of the human race, and many learned essays have been penned to prove that, as an aftermath of the World War, ethics, morals and kindly human impulses have been relegated to the things of yester-year. The hush of sorrow and the universal testimony to Caruso, the singer, is a fitting answer to these dark-visioned critics who delight in picturing in somber colors the retrogression of the race, and who deplore the absence of that feeling of individual obligation to the community which we are told distinguished our revered forefathers. It is perhaps a bit far-fetched in a journal of this nature to enter into a discussion on matters of this kind, but the fact unquestionably remains that the finer impulses and emotions stirred by achievements such as those of the great singer, and the revealing of the better side of our natures, stirred by the loss of the beautiful, unerringly indicate that the qualities necessary to give impulse to the forward reachings for progress and perfection that were temporarily interrupted by war's grim demands, were only lying dormant, and that as each succeeding day leaves the clouds of conflict farther behind, our thoughts and actions will be directed to a resumption of the onward march of civilization.

And to a resumption of buying stocks in Wall

Geraldine Farrar seems to think that in Lou Tellegen's case the term "matinee idol" should be changed to "matinee idle."

To prove how much old Aristotle knew when he said that music makes its devotees harmonious, one has only to regard the orchestras, orchestral boards and musical unions all over the United States.

. . . Strange that Lloyd-George and Briand do not call in Paderewski to help fix up the Silesian squabble between Germany and Poland. Paderewski is in California taking a vacation from premiering, but doubtless he would be glad to get into harness again and resume his startling diplomatic career. It is a gross libel-and we do not intend to utter it-that as a statesman Paderewski is one of the best living players of Liszt Hungarian rhapsodies.

. . . Los Angeles Athletic Club, Wednesday, July 13, 1921.

Editor Variations:

Dear Sir:—I see by your startling column that the silly season for ready rhymsters now is on, and I venture to submit the following couplets and things:

Ossip Gabrilowitsch—Benno Moisiewitsch,
Who says that these names won't rhyme?
It's true the feet will hardly meet
When scanned in musical time.
But by my troth, I like them both,
And will give them many a dime.

And I enjoy the cheerful racket Of the voice of Arthur Hackett

They say his brother as Des Grieux Can sing like a streak, mon dieu, mon dieu!

And thrilling is the mellow roar That comes from Lucien Muratore.

Singer and actor debonair Is Señor Vincent Ballester.

I'm glad the Metropolitan family Includes our own young Mario Chamlee.

Devotees will wear a path To the feet of Werrenrath.

Not by yells, nor yet by smells, Does Mary Garden weave her spells.

Hinkle, Hinkle, handsome star, How we wonder where you are; Glad to hear you, late or soon, Singing like a Witherspoon.

For dash and brilliance few there are To compare with Geraldine Farrar.

Though we admire Julia Culp, She only seems to rhyme with gulp.

And so I turn to celebrate The winsome charms of Maggie Teyte

Anna Roselle, Rosa Ponselle, Lazzari, too, can sing quite well.

A sight our eyes delight to feast on Is when "La Tosca" has an Easton.

For Rosina's roguish folly Give me Bernice di Pasquali.

And in the same part Queena Mario Would break the heart of a Lothario.

So youth and beauty set the pace And with these belles we gladly place The beautiful face and the swinging grace Of the irresistible Anna Case.

But Frieda Hempel's charms divine (Youth and voice and training fine, Queen in Mozart's royal line) Deserve a nobler verse than mine. Tyston Lindsey Frasier.

G. P. S.

I like Alexander Bloch, He never teaches by the clock.

Mildred Dilling If you're willing You may play All the day Just for me, J. I. C.

The man I hate is Cuthbert Mollar, A tenor who sings through his collar.

I'll bellow it first or I'll bellow it tenth,
The pianist I like is that sweet Herma Menth.
M. B. H. Leonard Liebling, you're my sort, For you make your writings short.

S. D. Whene'er I think of Myrna Sharlow I'm always saying, "Kathleen Parlow," And when my mind's on Kathleen Parlow I'm sure to blurt out "Myrna Sharlow."

I love the jokes of Willy and Nilly
That always seem so delightfully silly.
Theda Bartlett.

The girl I hate is Flossy Beerude, She always plays that C sharp prelude.

Of all the birds in Nature's temple There is not one as sweet as Hempel! E. B. S.

And if they'd call her Frieda Himple I'd rhyme my ravings round her dimple!

The one who, most of all, is human, To my belief is Robert Schumann. The thing that rhymes with David Bispham Is—how I hate to say it!—crisp ham.

ance of power, a silent but most intense battle is

. . . While the diplomats abroad are fighting for bal-

going on among the various capitals for the musical leadership of Europe. The smoke of this conflict still remains too thick to enable the onlooker to determine upon the winner. However, what with the Covent Garden Opera closing, the Paris Grand Opera given over to the movies, and the concerts in both cities not overburdened with audiences, the betting of shrewd observers is beginning to veer toward Berlin. toward Berlin.

One of the strange phenomena bred by the war is that Italy and Spain daily are becoming more symphonic and Germany and Austria more operatic.

M. B. H. hurls this at our editorial department: "On page 36 of the MUSICAL COURIER of July 28, I notice a picture of a man standing before a large building. Underneath the photograph is an explanation reading, 'Julius Daiber, who is spending part of the summer abroad in front of the Dresden Opera.' Could you tell me what part of the summer he has been standing there, and why?"

. . .

Something should be done to cure prima donnas and tenors of their aversion for fame and their passion for obscurity.

M M M

From Scranton comes a letter: "It is good to read your honest pessimism once in a while regarding the real musical knowledge and the actual musical sincerity of our nation. It sickens me to listen all the time to the chorus of uplifters and 'glad' optimists who think that by imagining America to be the most musical country in the world, they actually make it so. What childish rot! What unspeakable make it so. What childish rot! What unspeakable nincompoops such persons are, what self-seekers, mutual admiration devotees, and 'you-scratch-myback-and-l'Il-scratch-yours' grafters! It is like a fresh breeze to have you point out the actual condition of things and to observe that although you are a New Yorker, you have been left untouched by awe and adoration of those musical interests in the metropolis which represent a large money investmetropolis which represent a large money invest-ment, and that you have a broad, national outlook, with a clear understanding of what America needs desperately in the way of true culture and musical

Stop, stop, friends! We are being deluged with suggestions for our summer reading. First of all, the summer is drawing to a close, and secondly, we have stopped reading and taken to practising Bach fugues and Godowsky transcriptions. We will, however, consider the perusal of the two volumes which "Bookworm" recommends, "A Short Manual of Forest Management," by H. Jackson, and "Den Attiske Tragoidia I Theaterhistorisk Belysning," by Egill Rostrup (Copenhagen: Gyldendalske Boghandel. 1921). handel. 1921). . . .

What has become of the old fashioned habit of playing piano duets? Perhaps there was no one left who wished to be "secondo." At any rate the tribe of "quatre main" performers appears to be

As in the case of all other crowns, that of Caruso, too, will bring forth many pretenders as claimants.

. . .

Clara Butt declares that the public is tired of frivolous music. Mme. Butt is mistaken. When the public closes its eyes while listening to merry strains, that is not a sign of somnolence but of ecstatic delight.

Mr. B. Baer agrees with us that there is something wrong about the daily newspapers and their ideas of news. For instance, says Mr. B. B., "you get two front pages for divorce and only two back lines for a golden wedding celebration."

. . . And Mlle. Lenglen, on her arrival here, got as much notice as d'Indy would like to have when he reaches these shores next winter.

But what would you? Babe Ruth is front-paged every time he hits a baseball into the skies. Bach touched the skies with his B minor mass but never made the front page.

\* \* \* Proving, according to the logic of the average newspaper reader, that the baseball bat is mightier than the B minor mass. LEONARD LIEBLING.

# "HOW TO ARRIVE?"

and that is what interests us most: How to arrive?

This phrase is found in an article in The Etude and suggests a world of thought. "How to arrive?" It is, indeed, the thought that interests the great majority of musicians more than any other single thing in the world. "How to arrive?" It is to discover that many a musician reads the music papers, books on music biographies of musicians, studies new compositions, digs into the classics, goes back even to ancient tomes in search of the elusive, mys-terious philosopher's stone or the magic fountain of success. Some there are who succeed, not in winning success, but in accustoming themselves to their lack of success, adjusting themselves to the size of their own skin, like a tight fitting suit that gives little play for freedom of action but is reason-ably comfortable, when you get used to it. Some there are who struggle on and on, clawing with their bleeding hands at the rough stone of the sheer precipice that leads to the promised land, only to fall at last, like Olive Shreiner's "Hunter," with noth-ing to show for their pain and travail but a single white feather that drifts slowly down upon their fading sight.

If it were always merely a matter of talent there would remain little to be said, but it is by no means so simple. There are many who possess talent al-most amounting to genius; some, in fact, who possess actual genius, yet remain always in the ranks of the failures. There are many, too, who possessing only very moderate talent, arrive at least to success of esteem and to material success as well. Nor is it a matter of energy and determination on the one side and sloth on the other. For many are the talents who strive with might and main to attain the desired goal only to see lesser men pass them and look back upon them, if not with contempt, at least with pity. Occasionally there are talents that seem to fade and die, or who wander off upon some path that leads them further and further away from the sunlit heights of success. Sometimes it seems as if these were striving to be greater than themselves, as if they were directing their steps towards a distant ideal to the attainment of which their very nature is unfitted.

Is such effort praiseworthy? Or is it contemptible, as well as stupid? Put yourself in their place. You say to yourself: "I will be a Bach, a Beethoven, a Wagner, or will be nothing. Facile success I am ashamed of; I cannot stoop to popularity. To me, art is a religion, a shrine upon which I place the votive tablet of my entire life, my hopes, my very soul if need be."

But how many are there who think thus? Are not such wanderings far more frequently the result of conceit, of mad self-deception, of the pigmy who wishes himself a giant, and to whom the wish becomes father of the thought? And is there anything praiseworthy about that?

Instinct tells us that there is not. world condemns such an attitude. Something in our inner being revolts against it, repulses it as we repulse physical deformity or moral degeneracy. We know that such a concept is a danger to the human race and we stamp it out as we would some dire pest or death-dealing plague.

And why is this? It is because the continued advance of the human race the very existence of the human race, still depends, and will always depend, in spite of the vaunted discoveries of science, upon the purity of our unsullied, unmarred and unperverted human instinct. It brings us back to the most primal of all instincts, the instinct of life, of existence, of self preservation, the preservation of

Does this seem to lead us far afield into the abstruse domain of philosophy? That, indeed, is only in the seeming, for all investigation must be founded upon basic principles and even the most practical guide to conduct must be built up upon fundamental truths. Furthermore no guide to conduct is possible in such a broad field of consideration as that with which we are dealing except it be equally broad, so broad as to cover a whole world of human psychology, a thousand thousand individual cases that cry out despairingly from the depths.

For no two of us are alike. So utterly different we in fact that it is impossible for any one of us to tell our story even to the most sympathetic lis-tener. Although we be surrounded with a world human beings, warm hearted Christian spirits only too glad to stretch out a helping hand, yet are we alone. In our own prison house we live, peep-ing out into the world beyond us, but conscious always of the dark spectre of our own limitations, our own problems our sole bedfellow from birth to death.

Yet the spectre may be laid. How? By simple honesty, by being ourselves. Each of us is endowed with a self-knowledge—call it instinct if you -by which we may know what possibilities lie re. We know figuratively speaking, the length "How to of our arms, how far we may reach. arrive?" The inevitable counter question The inevitable counter question is: rive where?"

If we, knowing that our power is small, set out to reach the infinite, do we do so with the belief that we will ever arrive? No! We set out upon the life-long journey through the valley of self-de-ception, the valley of despair. Nay! More than that, we set out upon a life-long attempt to deceive others. We settle down to insincerity. And, gradually, we almost succeed in deceiving ourselvesalmost, but not quite, for in our innermost con-sciousness we are aware of the hideous spectre grin-

ning over our shoulder.

"How to arrive?" Why, by the simplest means in the world, by simple honesty. Show your own face to the world, not a mask. Give your own thoughts to the world, not those borrowed from teachers or from greater artists or greater musicians than yourself. Every musician by vocation has something to give and may easily arrive at a point where that may be given freely. And if you are not a musician by vocation, can you really ever expect to arrive anywhere?

# **IMPROVEMENT**

On another page of this issue there is a detailed account of the recent convention of the Allgemeiner Deutscher Musikverein at Nuremberg, where a large number of new works by German composers were presented. The interesting thing is that the MUSICAL COURIER'S correspondent, Albert Noelte, well known himself among the younger composers, does not find a single work in all the list that seems to him praiseworthy; the best he can do is to describe some as promising. As related in last week's paper, Paul Bekker, the Frankfort critic, one of the foremost in Germany, agreed entirely with Mr. Noelte, de-ploring the mediocrity of the compositions and the apparent decadence of the creative musical spirit among Germans. This is the healthiest sign we have seen for a long time. If the Germans will emerge from their attitude of smug self-satisfaction with everything they do, and take themselves to task, there is every reason to hope for an improve-ment. It was, indeed, this consciousness of superiority that to a large extent was responsible for their risking the war which was their downfall. Perhaps the readjustment period will bring forth something new and good in art as well as in other fields. At least self-criticism is the first step in the right direction. Another hopeful sign in the case of the A. D. M. is that it seems to have passed into the hands of the younger generation. years ago it was a mutual admiration society controlled principally by Richard Strauss, Max Schillings and Sigmund Hausegger, with Philipp Wolf-rum, of Heidelberg, for the tail of the kite, who patted each other on the back and told each other how good they were.

# NO TICKETS FOR BILL

There is a funny man on the Manila, P. I., Daily Bulletin. His name is Bill Miller and his column is called "To You I Tell It." Manila has been visit-ed recently by a well known violinist. Bill Miller wrote a funny article about said violinist which, as a matter of fact, was extremely good advertising for him; but his violinistic dignity was tarnished and what happened to Bill Miller was explained by him the following day in his own column, as fol-

"I threttened yesterdy to rite a critassizm on fiddle-playing today, but this cannot be did on akkount of I havving got the manidjer of a well-knone fiddler peevish becauz of sumthing I says abbout him and they took away my passes and I am not no sucker to go and pay my hard-urned kash to heer just one fiddler, when for the same munney I can heer a hole band with dansing and drinks and so 4th thrun in.

"It seems like this bird diden't like the way I ritt abbout this heer well-knone fiddler being good enuff to get a job at Lerma or Santa Annie Cabbaray, and so I am sorry I sed it now and I take it all back.

"That is the wurst abbout this heer noozpaper bizness, it is so unsertin and the bird that wanted to drag you up to a bar with him for a drink yesterdy is libel to tern rite around and bild a shanty on yur eye the next day and not charje you nuthing for the lumber. Heer a wile back I rote a artickle abbout a well-knone Guvner Jeneral and it was popiler with everybody but him, and he got so mad abbout it he wanted to have me exported out of heer.

"It shood of lurned me a lesson, but I gess I am like the littel boy that lit a match and tutched off a keg of gun-

powder with it, to see if the power wood go off, and it went off all rite and so did he and when his rellitivs finelly gathered up enuff of him for a respectibble fewneral, the dizeased body looked more like hash than like a refined corpse, and what I meen by this terrible exsample is that I won't never lurn untill it is too late.

"I was all reddy to rite a good critassizm on fiddle-playing, too, but of coarse thair ain't no sence in krying over spilled out milk, as the good ole saying says.

"But every cloud is got a silver lining inside of it, as the Pote so solefully says, and if I wood of went, I wood of had to of set in between the Regler Critick and a long-hare musick luvver, and you cood just immajin me setting thair with these birds chooing the fat with thair hybrow muzickle pow-wow, like a rose in between 2 thorns."

# **IMPRESSIONISM**

A disgusted friend of ours recently said that impressionism was resorted to only by those artists who have not enough skill to express themselves No doubt, the word impressionism is very loosely used. We are certain that many persons do not know the meaning of it at all. We heard a pianist described as impressionistic because he did not attend to details and made a great blur with the pedal to cover up the intricate passages he could not play very correctly. A composer is often called impressionistic when he uses a full orchestra and a vast quantity of changing harmonies to disguise his lack of thematic material.

Impressionism really belongs more to pictures than to music. The trained eye of the painter sees far more than the ordinary eye notices. quently painters for a long time put more detail into their pictures than the average man could discover Some painters maintained that in hours of study. a picture should only represent the general impression the eye received when it first glanced at a face or a landscape.

Photographers likewise are divided into two One school is filled with admiration for the camps. marvels of the modern anastigmatic lens with its ability to see and record ten times as much as the sharpest human eye. The other school likes sup-pression of detail, softness of outline, general impressions. The disciples of this school prefer a far less Argus-eyed lens, and one that puts a hazy blur over the outlines of a portrait. Thus school is called fuzzy-wuzzy by the other school. A devout fuzzy-wuzzyist is supposed to kick his tripod during the exposure so as to spread the picture agree-ably over various parts of the plate.

When we turn to music, however, we have more difficulty in explaining what impressionism is. Per-haps the word does not belong to the musicians' vocabulary. Paintings and photographs represent objects with more or less detail, more or less vaguely. But music requires no objects to represent. It is either emotional or not emotional. It may be contrapuntal in style or monodic, with elaborate harmonies. The harmony may be good or bad, and the counterpoint may be poor or excellent. But can there be an impression of counterpoint—an impression. sion of harmony? The object of harmony counterpoint and melody in music is to stir the emotions. Then what is an impression of the emotions being stirred? Perhaps we do not clearly understand impressionism in music ourselves. We often get the impression that the composer has nothing to say, but that is not the kind of impres-

sion he started out to make.

A police report of a murder case belongs to realism. Every detail is noted and set down in an unemotional way. The case is explicitly described. Nothing is left to the imagination. But a sensitive young woman who happened to see a man murdered would receive such a shock to her nervous system that her face and manner could not fail to impress anyone who saw her. In music, however, a murder cannot be described as a policeman describes it, nor can the impression of the young woman's nerve ck be expressed.

Must we conclude, then, that our friend was right when he said that impressionism was resorted to only by those artists who have not enough skill to express themselves clearly? J. S. Mill, in the introduction to his "Logic" points out that many disputes occurred in the olden times merely because the disputes did not understand the terms they were using. So it might be wise for those who argue for or against impressionism in music to explain to each other the supposed meaning of the word.

# A CARUSO MEMORIAL CONCERT

How pleased Caruso would be if he could know that the memorial concert in tribute to him given at the Stadium Monday evening last week resulted in a profit of \$1,200 which went to the benefit of the Italian hospital in this city. But perhaps he

# A GENERAL EDUCATION FOR MUSIC STUDENTS

Should a Music Student Who Intends to Make Music a Career Either as Artist or Teacher Have a High School or College Education?

The Musical Courier in connection with its forum for the discussion of a general education for music students, sent out a list of questions to a large number of persons prominent in the world of music. Some of the answers are printed below.

The questions were as follows:

OUESTION SHEET.

QUESTION SHEET.

1. Are the ages mentioned—between thirteen and seventeen, and between seventeen and twenty-one—very essential to the music student who wants to acquire a virtuoso technic, or can a virtuoso technic be acquired after twenty-one, with, of course, a certain amount of youthful training?

2. Can a child give the time to school work as specified in our letter and still find time for the proper study of music?

3. Will a general education aid a musician to be a better musician?

4. Should a distinction be made between players and teachers? Should not all music students aspire primarily to be players, not teachers? In other words, should a teacher teach who cannot play? And should these distinctions and considerations make a difference in the course of education to be pursued by students?

# LEOPOLD AUER

1. Musical history and my personal experience prove the fact that almost all great virtuosi were also prodigies; which is an evidence of their having acquired all the necessary technic of their art before their seventeenth year. It does not follow, however, that all prodigies would necessarily become great artists. After the age of twenty-one it is only with great difficulty that one could possibly acquire perfect command over the technical resources of an instrument.

2. At the conservatories of Petrograd and Moscow special courses were instituted to curtail and con-

rograd and Moscow special courses were instituted to curtail and condense the different study subjects of the grammar and high schools. Children between the ages of ten and fifteen did their school work in the forenoon, from 9 to 12; then followed one hour recess for lunch and recreation. Twice a week, from 2 to 4 p. m., they attended classes where they re-

ceived instruction upon the instrument of their choice. During the remaining four days of the week they spent two hours in the afternoon (from 2 to 4) in studying solfeggio, elementary harmony and piano, these three subjects having been obligatory. The balance of their spare time (in the afternoon and evening) was given over to practising their lessens at home. lessons at home.

lessons at home.

3. An uneducated person cannot become a great artist, Good books are the best educational guides for a musician. Of course, a genius—being the possessor of a super-mind—is in a class by himself and requires no set rules and regulations; nevertheless, aesthetic beauty is invariably the product of a cultured mind.

# AMELITA GALLI-CURCI

1. I would most certainly recommend at least a high school education for every child regardless of what profession he or she intended later to follow. I believe that a virtuoso technic could be acquired after the age of seventeen, providing, of course, that the child had been associated with music from infancy and had given time to the study of music from the age of six. I would not advise a college course for a student who had the desire and re-

quirements to become a virtuoso. (I might add here that those who have all the necessary prerequisites can almost be counted on the fingers—they will arrive in spite of any conditions. I do not believe there is a person living who "would have been a great artist had they had the time and opportunity," and who is not following art as a profession. The very fact that they did not have it in them.)

2. Up to the age of seventeen I believe, yes.

3. It will not only aid, it is an absolute necessity. An artist who is not very well read and broadly educated will never express anything really great in art. They may express a great number of emotions to perfection, but it will not be a great and lasting art.

4. No. I believe the teacher must at some time have been able to play the work he is teaching. A teacher need not necessarily have been a virtuoso, and vice versa; many virtuosos have not the talent of imparting knowledge. I do not believe the study should be different for a teacher than for a player. I also believe that fully ninety-nine per cent, of the teachers are teaching because they lacked the qualifications necessary to becoming virtuosos. The object of study is always the same: to master an instrument so that it can be used as a means of expression.

# Clara Butt to Tour Here

It will be of great interest to music lovers to hear that Clara Butt, the famous English contralto and one of the world's greatest lieder singers, is coming to America after an absence of eight years.

Mme. Butt recently left England, where her popularity is enormous, for a tour of the world, and is at present in Australia. She will arrive in Vancouver, B. C., the latter part of January, opening there about February I, which will be her first concert of a Canadian transcontinental tour. In Mme. Butt's company are her husband, Kennelley Rumford, the well known baritone; Daniel Melsa, the Polish violinist, and a pianist.

Mme. Butt will also visit the principal cities of the Northwestern States and is scheduled to reach this vicinity some time in March, during which month she will appear in two recitals in New York City. An Eastern tour is also being arranged by her management, the International Concert Direction, Inc., of which Milton Diamond is director.



CLARA BUTT SINGING TO 10,000 WOUNDED AMERICAN, CANADIAN, ENGLISH AND AUSTRALIAN SOLDIERS IN THE ROYAL ALBERT HALL, LONDON, Not a civilian was allowed in the hall and every man was presented with a souvenir program, packet of cigarettes and matches.

# CHICAGO STRIKES A **DULL SPELL, MUSICALLY**

But Pupils' Recitals and Conservatory and College Activities Continue

chicago, Ill., August 13, 1921.—A rare treat was offered a large audience at the Ziegfeld Theater last Tuesday morning, when Rudolph Reuter presented a recital in the Chicago Musical College's Summer Master Class series. One of the most prominent Chicago pianists, Mr. Reuter has, through the excellence of his work, established an enviable reputation for himself here and elsewhere. His program—including Brahms, Chopin, Schumann, Bach and Liszt selections—was played with that rare artistry, musical intelligence and excellent style and finish to which he has accustomed his listeners. Mr. Reuter was applauded to the echo, and justly so, for it is seldom that one hears more admirable playing than that which he set forth on this occasion. Occasion.

RAGNA LINNE VACATIONING IN CALIFORNIA.

A card from California tells of the lovely vacation Ragna Linne, the prominent Chicago vocal instructor, is enjoying in California. Mme. Linne tells of that "wonderful country" and states that she is very glad to be away from Chicago heat. This distinguished vocal teacher of the American Conservatory will return the middle of September to take up her duties at that institution, where she is among the most popular instructors.

WITMARK SONCE POPULAR

WITMARK SONGS POPULAR.

Melba Goodman is singing at the Roosevelt Theater this week, using "Gay Butterfly." Pauline Funk used Arthur Penn's "Sunrise and You" most successfully at the Chicago Beach Hotel, Sunday, August 7.

GLENN DILLARD GUNN LOSES SON.

Sympathy is extended Glenn Dillard Gunn in the loss of his ten year old son, Donald, who died suddenly at their summer home near Minneapolis, August 6.

REUTER VACATIONING.

Rudolph Reuter, pianist, is now vacationing at Fish Creek, Wis., where he will remain until September 5, opening then his private studio in the Fine Arts Building.

E. ROBERT SCHMITZ COMPLETES SUMMER COURSE.

E. Robert Schmitz, the widely known French pianist, finished his most successful summer series of four lecture-recitals in the Fine Arts Building last week. Each recital was well attended and proved highly beneficial to all those fortunate enough to be present.

AMERICAN CONSERVATORY NOTES.

The fall term of the American Conservatory will com-mence September 12. A large proportion of the teaching time of the principal teachers has already been reserved. On account of the growing demand for theater organists

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A-KAPLUN

# HERMAN DEVRIES

MRS. HERMAN DEVRIES ASSOCIATE VOCAL

of a higher standard, the conservatory announces a department of theater organ playing under the direction of Frank Van Dusen, an accomplished organist who is especially qualified to take charge of this work. At the present time more than forty of Mr. Van Dusen's pupils are holding good theater organ positions in Chicago.

The management of the conservatory announces the engagement of the distinguished violinist, Hans Münzer, as an addition to the faculty. Mr. Münzer received his higher violinistic training under the great virtuoso and teacher, Hans Sitt, at the Royal Conservatory at Leipsic, Germany Mr. Münzer is not only an accomplished artist, but also an exceptionally gifted teacher, and will not only be an excellent acquisition to the violin faculty of the conservatory, but also to the artistic fraternity of Chicago.

JEANNETTE COX.

### Activities of Klibansky's Pupils

Activities of Klibansky's Pupils

De Vecmon Ramsay, a pupil of Sergei Klibansky, has met with splendid success on a tour through Northeastern States, which included the following towns: (Pennsylvania) June 7, Jacobus; June 8, Delano; June 10, Hazelton; June 11, Noxen; June 13, Monroeton; June 14, Laceyville; June 15, Le Raysville; June 16, Springville; June 17, Scranton. (New York) June 18, Binghamton; June 20, Middleburg; June 21, Schenectady; June 22, Scotia. June 23, Deerfield. (Massachusetts), June 24, Troy, New Haven; June 25, Bedford, New Haven. (Maine) June 28, Berwick; June 29, Sebaco Lake; June 30, Limerick; July 1, Kezar Falls; July 2, Denmark; July 4, Gornam; July 5, Mechanic Falls; July 6, Canton; July 7, Duxfield; July 8, Rangely; July 9, Stratton; July 11, Strong; July 12, Kingfield; July 13, Weld; July 14, New Shoson; July 15, Joy; July 16, Solon, and July 17, Redfield.

Lottice Howell sang during the week of July 10 at the Strand Theater and her singing was liked so much that she was re-engaged. She was also re-engaged to sing two weeks at the Strand Theater in Albany; on a recent Sunday she was the soloist at the First Presbyterian Church at Irvington-on-the-Hudson.

Alveda Lofgren was heartily applauded at the band concert given under the direction of Harry Barnhard at Burnham Park, Morristown, N. J.

Sergei Klibansky is meeting with tremendous success in Seattle where he is holding master classes.

# New York Chamber Music Society Now Booking

After a season of 150 concerts, Carolyn Beebe, who showed her originality, musicianship and ingenuity seven years ago by founding the New York Chamber Music Society, of whose destinies she has always been the director, has been resting at Stonington, Conn. With her original collaborator, Gustave Langenus, one of the best known artists at the head of the woods, and Scipione Guidi, also an important member in the former activities of this organization, heading the strings, Miss Beebe will resume rehearsals again, participating as pianist; she is planning some interesting novelties.

rehearsals again, participating as pianist; she is planning some interesting novelties.

The New York Chamber Music Society will fill a large number of reengagements as well as many appearances where the organization will be heard for the first time, and in response to many requests Miss Beebe will fill some recital dates. She has a wide and delightful piano repertory for recital as well as in ensemble. She has spent much time this summer in solo practice as before opening her tour she has promised to make a number of Duo-Art records in which field she enjoys a splendid following.

# Frederic Warren Engages Jerome Swinford

Jerome Swinford, baritone, has been engaged for the forthcoming (third) season of the Frederic Warren Ballad Concerts at the Apollo Theater, New York.

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# Dr. Carl to Hold Artists' Course

Dr. Carl to Hold Artists' Course

William C. Carl will give an artists' course at the Guilmant Organ School beginning with the fall term on October 11. In response to many requests, Dr. Carl will accept a limited number of students who will have the advantage of private study with him through the season. The wide success of his pupils and the prominent positions they have attained in the musical work of the country, testifies to the thorough systematic work received under Dr. Carl's tutorship. For those who wish to prepare for both the highest grade of church or recital work, the course will appeal strongly. As Dr. Carl will do a large amount of recital work the coming season, the time he will be able to devote to teaching will be limited.

Among the hundreds who have studied with Dr. Carl and are now holding prominent positions in all parts of the country may be mentioned: Harold Vincent Milligan, organist and director, Fifth Avenue Baptist Church, New York City; Willard Irving Nevins, organist and director, Presbyterian Church, Brooklyn, and organ instructor at the Guilmant Organ School, also national secretary of the National Association of Organists; Jessie Craig Adam, organist and director, Church of the Ascension, New York City; Frederick W. Schlieder, organist and director, Church, Brooklyn; Mary Hendrix Gillies, assistant organist, Grace Church, Broadway and Tenth street, New York City; George Wareing Stebbins, organist and director, Fourth Presbyterian Church, New York City, and organ instructor at the Guilmant Organ School; Kate Elizabeth Fox, organist and director, Church of the Redeemer, Morristown, N. J.; Harry Oliver Hirt, organist and director, Church words and director, Church, Least Orange, N. J.; Frederick Arthur Mets, head of the organ department, Centenary Collegiate Institute, Hackettstown, N. J.

Twenty-five are holding New York City positions and a large number in the suburbs, as well as the hundreds scattered throughout the country. Dr. Carl is spending his holiday vacation in the Adiron

### New York Musical Attractions

"Broadway Whirl" (moved over from the Times Square), Selwyn Theater. "Follies" (Ziegfeld's famous revue), Globe Theater. "Idlers of 1921" (Will Morrissey's revue), Eltinge

"Hidlers of 1921 (Williams and State of 1921) (Williams and State of Theater. "Sally" (this season's phenomenal musical show), Amsterdam Theater. "Shuffle Along" (all negro revue), Sixty-third Street Theater.

Theater.
"The Whirl of New York" (closes in two weeks), Win-

"The Last Waltz" .(new Strauss operetta, claimed to be one of the best musical offerings presented in New York in years), Century Theater. "Spandals of 1921" (George White's revue), Liberty

Theater.

"Tangerine" (musical comedy), Casino.
"Two Little Girls in Blue" (musical show with Fairbanks twins), Cohan Theater. FEATURE PICTURES THAT CONTINUE.

Shame," Fox feature film, Lyric Theater.
"Thunderclap," a melodrama, Fox film, Central Theater,

"A Virgin Paradise," a Fox feature with Pearl White in leading role, Capitol Theater.
"The Golem," a German film of merit, Criterion Theater.

# Berkshire Festival Issues Application Blanks

Berkshire Festival issues Application Bianks
Elizabeth S. Coolidge has issued a statement that in
order to obviate much confusion and uncertainty which has
occurred in the distribution of tickets during the Berkshire
festivals of the past three years, it has seemed advisable to
issue application blanks for the season 1921, and to reserve
tickets in the order in which these blanks are filled and returned. The first 500 applications will be honored in the
order of their receipt, after which, owing to the limited
capacity of the Berkshire Music Temple, it will be impossible to seat further applicants.

# Van Surdam Off for the West

Henderson E. Van Surdam, the California tenor, has been visiting his old friend and teacher, Italo Picchi, in Cincinnati, and will leave with him for the Pacific coast on August 20.

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# I SEE THAT

Giulio Crimi has proven himself to be a very dependable

artist.
Galli-Curci will sing at Ocean Grove on August 20.
Alma Simpson enjoyed a letter received from a Cuban admirer.

admirer.

Tino Pattiera was borne away on the shoulders of some of his delighted audience after his farewell performance in "Bohéme."

Vera Curtis will open the Columbia University series of recitals on October 27.

Marguerite D'Alvarez is taking the cure at Marienbad.

The Letz Quartet has been engaged for two concerts in Boston in March.

Harold Morris will play for the folks in his home town.

Cecil Fanning will be heard in Vancouver before returning East.

East.

Harold Milligan has edited a new book of songs by early Americans, entitled "Pioneer American Composers." Alice Moncrieff entertained Elizabeth Cueny and her sister. Freida Peycke studied with Nelson Illingworth this summer and won high praise from him for her interpretations.

Claudia Muzio is winning new triumphs in Buenos Aires. Riccordi is publishing four new songs by Maximilian Pilzer.

Clara Butt will give two New York recitals in March. Helen Moller misses the American bathtub in France, Wild scenes of enthusiasm prevail in Sydney at Levitzki's

concerts.
Tenor Hislop will arrive here soon.
Success is crowning the community "sing-songs" at Mon-

Success is crowning the community "sing-songs" at Montreal.

Alice Gentle is "a great Anita."

Stravinsky's "La Sacre du Printemps" is called a bore in London.

Detroit is almost a desert musically this summer.

Adolf Tandler conducted in Salzburg.

The Italian Hospital benefited \$1,200 by the Caruso Memorial Stadium Concert.

Carl Jorn sang to an empty house in Buenos Aires.

The Music Temple of America, Inc., plans a \$20,000,000 campaign for disabled soldiers.

Schumann-Heink found real American ice cream sodas in Shanghai, China.

The Swedish student choir from the University of Lund scored a remarkable success in Dresden.

Instrumental teaching in the high schools is gaining a steady momentum, but conditions are far from ideal.

The Boston Music Company has issued a song, "A Caravan from China Comes," music by Warren Storey-Smith.

Mary Jordan is an American Legion favorite.

As a little girl, Claire Dux always wanted to achieve her greatest success in America.

The Schellings are entertaining the De Coppets at Bar-Harbor.

This year the Maine Festivals will celebrate their silver

Harbor.

This year the Maine Festivals will celebrate their silver jubilee. Klibansky's pupils are actively engaged during the summer months.

months.

The Chaminade Club of Brooklyn has engaged Os-ke-nonton, the Indian baritone, and Bertrane N. Haigh for its November 15 concert.

Vasa Prihoda is again winning honors in Milan.

Eugene Goossens' talent was discovered by Sir Thomas

Beecham.

Nearly all the American conductors are spending their vacations in Europe for the first time since the war.

Sir Thomas Beecham is not what might be called penniless even though he is a bankrupt.

Frederic Warren tells in this issue why more ballad concerts are peeded.

Are needed.

Middelschulte's chromatic fantasie and fugue met with success at the music festival in Nuremberg.

The London Referee said that Mary Biffin "sings with charm and temperament."

Paul Costello will soon return from Paris.

Lee Pattison and his wife visited John Masefield in Oxford, Fogland

Paul Costello Will Soon return Holle Latis.

Lee Pattison and his wife visited John Masefield in Oxford,
England.

Raymond Burt has returned from Germany.

Emmy Destinn is working with her accompanist on her
repertory for her concert season in America.

Rachael Allabach, a pupil of M. E. Florio, is to give a recital in Pittsfield, Mass.

Mme. Blanche Weinschenk will teach in New York.

The Chicago Opera Association will not give a season at
Covent Garden next year.

70,000 attended the operatic performance at the Zoological
Gardens in Cincinnati during the first four weeks.

Los Angeles was well represented at the State Music
Teachers' Convention.

Julia Claussen has been engaged for the opera season in
Mexico City.

Percy Grainger's compositions will be used at the Australian
Eistedfod.

Arthur M. Oberfelder is to present an attractive series in
Denver.

Denver.
At the end of his present Australian tour, Levitzki plans to retire for a year.
Robert Schubert, a German tenor, has been engaged for the Chicago Opera.
The Stadium concerts ended last night, after a six weeks' run, the shortest season in its record.
J. W. F. Leman has done wonders for Atlantic City—musically.

J. W. F. Leman has done the cally.

An orchestra composed of seventy-five striking musicians will give three concerts at Carnegie Hall on three successive evenings, beginning tomorrow; Max Jacobs will

conduct.
Caruso's records show the tremendous increase in his art in the intervening years between his first appearance here and his last recordings.
Rudolph Ganz sailed yesterday for Europe.
Lydia Lipkowska will open in "The Merry Widow" on Labor Day.
Rosalie Miller and Jeanne Gordon worked this summer with Mme. Blanche Weinschenk, the well known mis-en-scene teacher.

J. V.



# THE OPINIONS OF THREE GREAT CRITICS:

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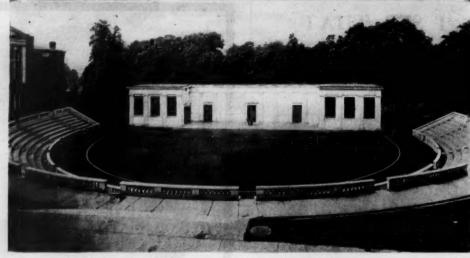
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MCINTIRE AMPHITHEATER AT THE UNIVERSITY OF VIRGINIA, In which the concerts of the summer quartet are held. (Photo by Holsinger.)

# University of Virginia Has Summer Quarter

University of Virginia Has Summer Quarter

With the presentation by Goodloe McIntire of the open air amphitheater to the University of Virginia came the beginning of a new era musically to the student body and entire community of Charlottesville, Va. The first term of the quarter just closed had the largest enrollment of its history, almost 2,000 students. The new amphitheater was crowded every Sunday evening to hear organ recitals played by Warren F. Acker, A. A. G. O., of Allentown, Pa., and Erich Rath, of Hollins College, Virginia. It was also the incentive to form a choral club under the direction of Mr. Acker, which did such splendid work for the first year that big things may be expected in the years to come. Everard Calthorpe, tenor, and Grace DuPré, violinist, instructors at the summer quarter, aided materially in the concerts rendered. In addition to the concerts presented by the above performers, a series of recitals by eminent artists was arranged, consisting of the Salzedo Harp Trio; Alma Clayburgh, dramatic soprano; Reinald Werrenrath, baritone; Irma Seydel, violinist, and Mrs. R. G. Van der Voort, soprano.

A pageant of interpretative dances, in which over 300 students participated, was also presented. The audiences number from 3,000 to 6,000, with an average attendance of at least 4,500.

The department for the training of music supervisors in

at least 4.500.

at least 4,500.

The department for the training of music supervisors in our public schools is rapidly coming to the fore. Students contemplating becoming music supervisors and others musically inclined will find the University of Virginia summer quarter an ideal place for study in a most attractive entirement.

# Claussen Engaged for Opera

After her successful Stadium appearance in New York, when she was applauded enthusiastically by one of the biggest audiences that has assembled in the huge open air



JULIA CLAUSSEN. Mezzo soprano

auditorium this season, Julia Claussen left for a short vavacation in the Pocono Mountains at Canadensis, where she is a guest at "The Pines" with her two charming daughters. A short time ago the announcement was made that in September the distinguished Swedish-American diva would visit her native land to see relatives and friends. Now she must necessarily forego this pleasure, as she has been

engaged as leading mezzo soprano for the September-October season of opera in Mexico City under the manage-ment of Antonio Pacetti, the director general of the opera

being the centenary-September 16, to be exact-

ment of Antonio Pacetti, the director general of the opera company.

This being the centenary—September 16, to be exact—of Mexico's independence, on that date a gala performance of Wagner's "Die Walküre" will be given with Mme. Claussen as Brunnhilde. Other leading roles for which she has been engaged include Delilah in "Samson et Delilah," the title part in "Carmen," Amneris in "Aida" and Salome in "Herodiade," all of which, with the exception of "Carmen," will be sung in Italian.

When interviewed about this engagement, Mme. Claussen appeared most enthusiastic:

"I have always longed to go to Central and South America," she said, "to sing for these people and to see the tropics about which I have heard so much through my husband, Captain Claussen. I am glad that the time has come for my longing to be fulfilled. But it means some good hard work ahead, too. You see, we are doing everything in Italian except 'Carmen,' and Brunnhilde, a role that I have previously studied and sung in three different languages (Swedish, German and English) I must restudy in Italian. Still an operatic career is all work, work, work! And this is to be expected."

When the fact that Mme. Claussen was going to Mexico became known, the Villa story in connection with this artist was revived. It happened that a few years ago Mme. Claussen, while on one of her extensive concert tours, filled a recital date in a town in Texas right on the Mexican border. The morning after her performance she had some time to spare before the train arrived that would take her on to her next engagement. Idle curiosity took her over the border into Mexico. The carriage which she had hired to make the short trip broke down, with the result that she was delayed until too late to catch her train. Somehow the rumor arose that she had met with the dreaded bandit chief, Villa, and that he had detained her until she had sung the Habanera from "Carmen" for him to effect her release. Absurd as this report was, nevertheless it crept into the papers, and when Mme. Claus

# N. M. M. A. and M. I. C. C. Representatives Confer

An understanding that is certain to accrue to the benefit of both organizations and to music in general was reached in recent conferences between representatives of the National Musical Managers' Association of the United States and the Music Industries Chamber of Commerce, according to an announcement made this week at the general offices

to an announcement made this week at the general offices of the latter.

Following an informal luncheon meeting of several concert managers with Alfred L. Smith, general manager of the Music Industries Chamber of Commerce, and C. M. Tremaine, director of the Chamber's National Bureau for the Advancement of Music, a committee composed of Loudon Charlton, Catherine Bamman and M. H. Hanson, representing the managers' association, was appointed to confer with Mr. Smith and Mr. Tremaine in the offices of the Chamber.

At the conference, held last Friday, matters of mutual interest was discussed and an amicable understanding reached.

interest reached.

# Mu Phi Epsilon Meets

Mu Phi Epsilon Meets

The Supreme Council of the Mu Phi Epsilon Sorority was in session at Winnetka, Ill., July 6-14, when the following officers were present: Supreme president, Doris Benson; supreme vice-president, Lilyan Braden; supreme secretary, Persis Heaton; supreme treasurer, Dorothy Cox; supreme historian, Dorothy Watson; general alumnae secretary and treasurer, June Donnelly. The chief topic of discussion at this convention was the standardization of the music schools of our country. Plans were made for the national convention to be held in Washington, D. C., in June, 1922.

# Australian Eistedfod to Use Grainger Works

Percy Grainger's "Irish Tune" and "Shepherd's Hey' have been selected as competition pieces for the piano competitors at the Eistedfod, Ballarat, Victoria, Australia, to be held this summer. This Eistedfod is the largest musical competitive function held in Australia and attracts entrants from all parts of the Southern Cross.

# CINCINNATI SUMMER MUSICAL NOTES

CINCINNATI SUMMER MUSICAL NOTES

Cincinnati, Ohio, August 10, 1921.—Among the matters of more than commonplace interest in musical circles here recently was the organ recital given several days ago by Charles Heinroth, of Pittsburgh, Pa, who has been conducting the master classes on the organ at the College of Music during the summer season. The recital was given at the East High School, on the fine organ that was installed there some months ago. The first number on the program was the toccata in F major and fugue in D minor, by Bach. His rendition was delightful. Then followed the nocturne in A flat, by Ferrata. Another enjoyable bit was the "Musical Snuff Box," by Liadow. The intricate fantasy and fugue on Meyerbeer's "Le Prophète" by Liszt, called forth much applause. The program concluded with "Chanson Indoue" of Rimsky-Korsakoff, and the finale of Vierne's first symphony, both of which proved to be notable additions to the program.

There was a joint recital here recently by John A. Hoffmann, tenor, and Jean Ten Have, violinist, who appeared before the students of the summer school at the Cincinnati Conservatory of Music. The program was made up of classic numbers exclusively, and was a real event in summer musical annals. The enthusiastic audience was the best evidence of what was accomplished by the two artists, Mr. Hoffmann's songs included some by Schumann, Brahms, Liszt, Strauss, and a group by Scotch composers. A song by George Leighton which was sung from the manuscript, entitled "Sappho," was given an ovation, which was acknowledged by the composer. The Tartini sonata, a minute by Porpora, was played in a delightful manner by Mr. Ten Have. He also played a fine intermezzo, and a serenade by Paray. The accompaniments were played by George A. Leighton and Mrs. Thomie Prewett Williams.

A delightful concert was given on the evening of July 23, at the Zoo Garden by the Cincinnati Conservatory summer school chorus of 100 voices. The chorus was assisted by Luther Richman, baritone, and Idella Banker, sop

able. Henrietta Wakefield sang the part of Azucena in a delightful way. As Leonore there was nothing lacking in the character as portrayed by Jean Barondess, while much was made of the lesser parts by Marguerite Bentel, as Incz; Laurence Wilson, as Ferrando; Luther Richman, as an old gypsy, and John Niles, as Ruiz and a messenger. The orchestra was up to its usual good record made during the previous weeks.

A number of interesting letters have been received by Bertha Bauer, directress of the Cincinnati Conservatory of Music, from Jean Verd and Marcian Thalberg, both of whom are spending the summer in Europe. Mr. Verd is enjoying the delights of a Parisian suburb with his mother, and Mr. Thalberg has been sending part of his time in Paris, later going to Switzerland, where he has brothers. Later he goes to Carlsbad for a time, prior to his return to this city. this city

A number of others who are out of town include Frederic Shailer Evans, who has been at Bedford Springs, Pa., with his mother; Mr. and Mrs. Thomas James Kelley, who are at Harbor Beach, Mich.; Dr. and Mrs. Edgar Stillman Kelley, who are enjoying a stay at a number of places along the eastern coast. Pier Adolfo Tirindelli is to remain in and about New York during July and August. W. W.

# Crimi's Dependability Does Not Wane

Considering the all-around excellency of his work at the Metropolitan Opera House last season, it is not surprising that Giulio Crimi is winning new laurels this summer at



GIULIO CRIMI, Metropolitan opera tenor.

the Colon, Buenos Aires, S. A. Since his great success in "Bohème," in which he opened the present season in the South American music center, the tenor has scored distinctive successes in "Tosca," "Lucia" and "La Forza Del Destino." The impression created in the last mentioned has been described by the press of that city as sensational.

has been described by the press of that city as sensational.

Last season at the Metropolitan Opera House, Crimi, upon a number of occasions, at the eleventh hour jumped in and substituted for several of the tenors who were indisposed, and acquitted himself more than just creditably. His ever readiness showed another thing—that the company has a very dependable artist in Crimi. When the organization went to Atlanta, it fell to his lot to open the season there, having to jump again into the breach at the last moment, when an ovation was accorded him.

The following excernt from the La Razon of June 20.

moment, when an ovation was accorded him.

The following excerpt from the La Razon of June 20 illustrates that the tenor's dependability did not wane when he left New York: "He did not refuse the role of Cavaradossi, because he wanted to be useful to the company; but that is not the role for showing off his voice, which has the most sympathetic of tones in its nobility and fullness. He gave to this minor role, however, all of the qualities possible to make it artistic, and he made a most favorable impression." La Fronda said: "Cavaradossi was distinguished by the virile note which he threw into this role. Crimi has thrown to the winds certain effeminate traditions which have gone on perpetuating themselves on the lyric stage because of the tone qualities of certain artists. He has, instead, made of the role a personal creation in which one feels the vibrations of great passionate devotion for love and country."

As a result of his success in South America he received

As a result of his success in South America he received an offer to sing in Mexico in October, which he was obliged to forego on account of his concert dates prior to his re-opening at the Metropolitan.

# Carl Ziegfeld Is Dead

Carl Ziegfeld, for many years secretary and treasurer of the Chicago Musical College, passed away Sunday, August 7, at the residence of his sister, Lulu Buhl, in Detroit. Mr. Ziegfeld was en route from the Johns Hopkins Hospital in Baltimore, where he had undergone an operation. His father, Dr. Florenz Ziegfeld, founded the Chicago Musical College in 1867 and now occupies the presidential chair as president emeritus. His brothers are William K. and Florenz Ziegfeld, Jr., the well known theatrical producer. Three years ago Carl Ziegfeld established the Ziegfeld Musical College in Chicago. The funeral took place on Tuesday, August 9, from his home at 3453 West Monroe street, Chicago. Besides his brothers and sister he leaves a wife and two daughters to mourn his loss, as well as his devoted father and mother and a host of friends all over the country.

### Selinskys to Play in Philadelphia

Max and Margarita Selinsky, who were heard in a program of music for two violins in Aeolian Hall, New York, in the late spring, will give a similar recital in the ballroom of the Bellevue-Stratford Hotel in Philadelphia on November 14, under the local direction of Arthur Judson and Mrs. Harold Yarnall.

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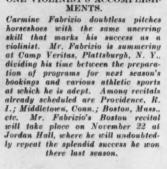
MRS. MARK ELDREDGE



ELLY NEY, ELLY NEX,
The pianist, who will
come to America next
season, is here photographed with her husband. Willy con Hoogstraaten, the Dutch conductor.



ONE VIOLINIST'S ACCOMPLISHMENTS.





ALEXANDER BLOCH, And a group of his young violin pupils enjoying an outing near Greensboro, Vermont, where Mr. Bloch is teaching this summer.



VLADIMIR DUBINSKY. The well known cellist, who closed a successful summer session of pedagogic work on August 1. Mr. Dubinsky recently signed a contract to be under the management of Harry H. Hall, and his associate, Gabrielle Elliot, and will appear both as soloist and as orchestral conductor.



HARRIET VAN EMDEN Vacationing at Lake Placid.



ELSA WARDE,

ELSA WARDE.

Soprano and artist-pupil of Oscar Saenger, who was the winner of the Stadium concert contest. Miss Warde made her appearance at the Stadium on Tuesday evening, August 9, under Victor Herbert's baton, and made an excellent impression not alone with her voice of lovely quality but also with her artistry in interpretation. The audience was not hesitant about showing its approval and the young singer responded to an encore.



VIRGINIE MAURET,

VIRGINIE MAURET,

Dancer, whose recent appearance at Carnegie Hall
brought her into the limelight, is at present at Sacandaga, N. Y., preparing and composing new dances for
her forthcoming tour of the United States under the
exclusive management of the Music League of America.



MARGARET MATZENAUER A BRIDE AGAIN. The Metropolitan Opera singer photographed in her bridal goven with her husband, Floyd Glotzbach, to whom she was married in Carlsbad on June 18, 1921. (Photo by Pietzner.)



WILLARD FLINT, The well known vo he well known vocal teacher and oratorio bass, who now vacationing at Hyannis, Mass. (See Boston letter, page 41.)



THE STATUE OF LIBERTY
In the recent procession of the Rotarian Clubs in
Edinburgh. Music played a leading part in the
Rotarians' Convention. (Photo by William Saunders.)



Three of the principal dancers of the Hugo Riesenfeld theaters (Rivoli, Rialto and Criterion), namely May Kitchen Cory (right), Desha (center) and Lillian Powell. The dance has become such an important factor in the programs arranged by Mr. Riesenfeld that it often rivals the musical numbers. Miss Cory's dance with the Benda Masks in the prologue to "The Golem," at the Criterion, is perhaps the best solo she has yet offered. Miss Powell is a pupil of Ruth St. Denis; she is always interesting. Desha has been with Mr. Riesenfeld for two seasons and has attracted a great deal of attention among movie fans for her grace and originality; her Bubble Dance last season was the most artistic solo that the organization presented during the year.



EN ROUTE ABROAD.

Left to right: Ellmer Zoller, accompaniat and coach; Marguerite Hold, of the Opera Comique, Paris, and Educard Johnson, tenor of the Chicago Opera, photographed on board the S. S. Lafayette, which sailed from New York on July 2. During the trip over a concert was given at which both Johnson and Zoller appeared with success.

# MARIE TIFFANY AND MR. SCHUYLER

Snapped while visiting the Roosevelt Schuylers' at their country home, "Out-of-Sight," at Nyack, N. Y.



IXDIA LINDGREN.

A recent picture of the singer taken on the porch of her home on Long Island.



MYRA HESS AND HER TEACHER.

TEACHER.

The well known pianist was photographed with her professor, Tobias Matthay. Her recent successes in England, Scotland and Ireland won for her splendid criticisms. (See page 31). She is now resting and preparing for her coming American tour.





LAURA LITTLEFIELD,

LAURA LITTLEFFELD,

The well known soprano, drives her new motor with the same zeal that marks her singing. Mme. Littlefield is recreating in Marlboro, Me., after a strenuous year divided between recitals and recording for the Victor. Swimming, rowing and motoring are her favorite sports. Mme. Littlefield will open her next season's work with a concert in Providence, October 26, to be followed by her Boston recital a few weeks later.





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Campanari, Giuseppe

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# WHY WE NEED "BALLAD CONCERTS"

By Frederic Warren

"Alas! for those that never sing,
But die with all their music in them.
—Oliver Wendell Holm



"Alas! for those that never sing, But die with all their musise in them." —Oliver Wendell Holmes.

Do we need "ballad concerts?" Is the public clamoring for concerts of any kind? How many of Greater New York's six million people support music in any form? I have heard it said that only about 35,000 of that number form New York's music life! This is the statement of a man who has been in constant and close connection with New York music for forty years. What is the matter? Why is it that at song recitals you will see the same faces every time (one reason is that the free list constitutes the larger part of the audience), and why is it that there is not one self supporting orchestra in the United States? Why is it that most of the choral societies end the season with a deficit? Does the reader know that there is not a single orchestra in England but what is self supporting? Fuller Maitland, the eminent English music critic, who gave me one of my first good notices for the singing of "Adelaide" at my first London recital (oh, so many years ago!), and whose opinion, therefore, I should highly value (1), gives, in Grove's Dictionary, the most scathing denunciation of the "ballad concerts" as conducted in London! The fifteen years I spent in London, Paris and Berlin as student, singer and teacher give me a wide perspective and I am firmly of the opinion that the great critic has been unnecessarily condemnatory in his judgment, and in fact, has missed the real truth of the matter, which is, that undoubtedly the Boosey and the Chappel ballad concerts have done Trojan work in encouraging a larger public to take an interest in the lovely realm of music. The first half of their programs are nearly always devoted to the classics, the second half to modern songs and ballads.

The trouble here is not that the average person does not love music; taken in a broad sense everybody loves music, but to get everybody to patronize music it must be presented to them in the right way. We must get away from our high price system and we

and it is the public which enjoys their works and should support it.

The Frederic Warren Ballad Concerts are designed to present an almost entirely vocal program of the master songs, folk songs, ballads and arias, duets, trios and quartets, rendered in English by several artists instead of one, whereas at present, when the master songs are sung in the original, but a handful of people who know them go to hear them. If they are brought forward, properly translated into English, they will soon reach the hearts of the people, and a series of concerts presenting programs consisting of a happy choice of some of these songs, together with some of our fine modern American songs, rendered by artists of high achievement, will surely find a place in New York's music life.

That is the mission of the Frederic Warren Ballad Concerts. I hope to live to see the day come when every two weeks for six months during the season there will be a ballad concert and the public will attend, not alone to hear this or that artist, but also to hear a certain song sung that the people have learned to love.

# Hess in England, Scotland and Ireland

According to the appended press notices, Myra Hess, the anist, has been appearing with much success in England,

According to the appended press notices, Myra riess, the pianist, has been appearing with much success in England, Scotland and Ireland:

Myra Hess is a pianist whose capabilities for clear and virile playing have before now made her a warm favorite here. These powers were excellently demonstrated in her playing of a Bach prelude and fugue.—Edinburgh Evening News.

Her thorough intellectual grasp of her music, backed up by technical skill of a very high order, made all her contributions delightful to listen to.—Edinburgh Evening Dispatch.

Miss Hess gave a remarkably sympathetic performance of Franck's prelude and was always the fine artist concertgoers have learned to admire.—Glasgow Herald.

Myra Hess impresses with the mastery of her piano playing,—Glasgow Daily Record.

Unlike many players of her sex, she proved that she is able to compass the two poles of masculine power and feminine delicacy without unduly stressing herself.—Birmingham Mail.

Miss Hess is a pianist of great distinction,-Liverpool Evening Express.

Finer playing than hers has rarely if ever been heard in Ulster Hall .-- Belfast Musical Times.

# Hislop to Arrive Soon

R. E. Johnston is in receipt of a cable stating that Joseph Hislop, the Scotch tenor, sailed for America on August 13 on board the S. S. Adriatic, and after his arrival here will begin rehearsals with the Scotti Grand Opera Company on August 28.



# GEORGE SMITH

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writes as follows concerning

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You are contributing worthily to the cause of music and I take this opportunity of writing you what I have so often told you in conversation.

> Believe me, Faithfully yours, (Signed) George Smith.





VIEWS OF THE CINCINNATI ZOOLOGICAL GARDEN WHERE GRAND OPERA IS BEING SUCCESSFULLY PRODUCED

View taken from the stage, showing seating plan of pavilion house dining room in the rear. and balcony, also club

Club house dining room in proximity to the balcony, pavilion and stage,

# OPERA AT THE CINCINNATI ZOOLOGICAL GARDEN

OPERA AT THE CINCINNA

Seventy thousand people entered the Zoological Garden in Cincinnati after six o'clock during the first four weeks of the summer grand opera season there. It is easy to believe that four-fifths of these people were attracted by the opera itself, even though admission to the garden is only a quarter of a dollar. There are hundreds and hundreds of free seats at the opera, there being no other cost beyond the twenty-five cents admission to the garden itself. The desire for places in the free section, therefore, is responsible for hundreds of people going an hour or two before the performances begin. This is an interesting and very unusual development in opera attendance in this country. At last there is indication that the masses are beginning to think of grand opera as a necessary artistic pabulum, but the free-seat feature of the attendance is not by any means the whole story. In the garden theater, a very large reserved seat section is offered at popular prices, while the halcony seats hundreds with a row of mezzanine boxes and the reserved section is always well filled and on very frequent occasions it is packed. These statistics are not interesting as statistics, but they are significant as being convincing evidence of a musical growth in the middle west, and in a city which already, and for a long time past, has shown its love for the best in music. These are not empty, general statements made to arouse local pride; they are facts. The

music development in Cincinnati always has been in advance of that of most other American cities of equal or greater size. It began a half century ago with the great May music festivals, which still are maintained at the highest standards. There is, as a matter of fact, a record of a great performance of a Handel oratorio sung in Cincinnati more than a century ago. So music traditions there go back a long distance. The Cincinnati Symphony Orchestra was the next development, and its missionary work has been going on for twenty-seven or wenty-eight years. What is more logical, in fact inevitable, is that the city should go a step further and create and support a grand opera company, in the interest of a still more completely rounded musical democracy.

The summer opera at the garden is in its second season. It was suggested and promoted by a number of music lovers of means out of pure civic spirit. Last year the enterprise was, of course, experimental, but it was a financial success as well as an artistic one. The season was closed with a balance in the treasury, a fact worthy of notice. The idea on which the organization was formed was that the local musical forces should be used as much as possible, and that for the leading roles thoroughly routined singers with a large repertory should be engaged.

This explains why, both last season and this, the chorus—and it is a marvel—and the orchestra, together with many

of the singers of smaller roles and several in the larger, are from Cincinnati. For the other leading roles there now appear many artists whose names are familiar to the patrons of the Metropolitan, the Chicago Opera, the San Carlo Company and others. It is unnecessary to dilate on the professional skill of these singers, or their part in the really remarkable performances which are being given at the garden. It is pertinent to say of the chorus that it is an amazing success, and that it has earned the enthusiastic praise of the professional singers of the company. This chorus, recruited from the Conservatory of Music, the College of Music, and from the public generally, numbers forty young singers, many of whom step into minor roles when called upon. What is being done in this way to build up opera traditions in Cincinnati easily can be understood.

The orchestra consists of forty-five members of the

easily can be understood.

The orchestra consists of forty-five members of the Cincinnati Symphony Orchestra, among whom are Carl Kirksmith, Gabrielle Ysaye, and many others who are well known in the music world. The orchestra very naturally is one of the finest features of the whole affair. The tonal support of the singers could scarcely be improved upon, for the orchestra is a thoroughly professional organization, and not in the least a temporary or makeshift one.

sional organization, and not in the least a temporary or makeshift one.

Over all these various branches, and supreme in the artistic control of the opera, is Ralph Lyford, whose full capacity has never been understood until now. Mr. Lyford is in no sense a provincial. Years ago he was a favored pupil of Arnaldo Conti, the first conductor of the Boston Opera, and whose daughter, by the way, is harpist with the opera orchestra. Conti realized in Lyford an unusually promising pupil. He gave him all he had to give, with the result that Mr. Lyford was fired with an ambition for continental experience, which he later obtained. A member of the Cincinnati Conservatory faculty, Mr. Lyford has been working a long time for the creation of an opera organization in that city. When it came, it was but natural that he was selected as its leader. He has superbly met the hopes of the most enthusiastic, and has earned the admiration of the professional singers in his company. Mr. Lyford laid out an ambitious program for this season. He determined to give not only the more popular of the operas, beginning with "Carmen," "Cavalleria Rusticana," "Tales of Hoffmann," "Barber of Seville," "Trovatore" and so on, all of which have been presented this season, but also to put on "Othello," "Lohengrin," "Aida," "Romeo and Juliet," and operas of similar type. Of the latter class he already has given "Othello" and "Aida" and with a success that was little short of remarkable. Many limitations of the stage had to be overcome of course, but these, with the aid of Mr. Lyford's excellent stage manager, Alexander Puglia, and with the suggestions of Frank Waller, assistant conductor, were overcome. The stage now is very well equipped. The opera enterprise is under the business management of C. E. Miller, manager of the gardens, who is responsible in turn to the trustees. Mr. Miller has given the most thorough cooperation. operation.

operation.

The garden itself is an ideal place for an enterprise of this kind. It is one of the most beautiful spots in the country. The theater, placed adjacent to the great club house, is almost perfectly located inasmuch as the balcony of the theater is really a continuation of the upper porch, which will accommodate hundreds of diners. The acoustics of the theater, although it is open on two sides, are admirable. The ballet features of the opera are in charge of Mile. Daganova, once of the Pavlowa forces, who has a number of very pretty and skillful local dancers in her corps. The roster of the entire company follows: (sopranos) Regina Vicarino, Jean Barondess, Clara T. Ginn, Marcella Mange, Martha Doerler, Helene Kessing; (contraltos) Marguerite Bentel and Henrietta Wakefield; (mezzo) Elinor Marlo and Nettie Howard; (tenors) John Niles, Gurden Whitaker, Salvatore Sciaretti, Romeo Boscacci; (baritones) Luther Richman, Vernon Jacobson,

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S. D.

# A CHAT WITH CLAIRE DUX

They call her "Goldene Clairechen"—little golden Claire! Is it the gold hair, the marvelous golden voice, the heart of gold or the combination of all these lustrous attributes that so endears Claire Dux to her worshipping public? But Mme. Dux does not overpower with her "starry" qualities; rather is she graciousness itself and instantly there is established a "rapport," an "esprit de camaraderie" that puts one entirely at ease.

Naturally we spoke of America and the coming delay.

stantly there is established a "rapport," an "esprit de camaraderie" that puts one entirely at ease.

Naturally we spoke of America and the coming début.

"When I was very young and could barely read and write, a book was presented to me, a sort of diary and questionnaire. Two questions and my answers I remember well. "What do you wish to become? A great singer. Where do you wish to achieve greatest success? In America." That was my childhood's dream and I am just now, after years of hard work, attempting to approach this task."

task."

Attempt? A genuinely modest diva, a rarity, vraiment.
There are no professional artists in the family of Claire
Dux. Her father was an amateur pianist of ability. Her
mother, Marie Schumann, who was Polish and related to
the family of the composer, sang a little and was deeply
interested in matters musical. A trio practised in the
house where they lived, and little Claire heard a great



CLAIRE DUX

deal of music. At the age of two she could sing six tiny children's songs taught by her mother. When she was twelve she sang the part of Gretel in a production of "Hänsel and Gretel," given at her school at a Christmas entertainment for children. Admission was charged to parents and the income devoted to the purchase of clothing and toys for poor kiddies. This was Claire Dux's first public appearance.

At the age of sixteen Claire Dux began to take lessons, and her first teacher of importance was Adolph Dippe of Berlin, with whom she studied for three years. Her debut was made at the Cologne Opera House as Pamina in the "Magic Flute." The role of Pamina has always been a favorite with Mme. Dux and she achieved a notable success with the part in London. In fact Mozart always has a place on her programs. During the summers of the Cologne engagement, she journeyed to Italy and spent her holidays in Milan, studying with Teresa Arkel.

After five years at Cologne, Mme. Dux joined the forces of the former Royal Opera in Berlin where she sang Sophie in the premier of Strauss' "Rosenkavalier." also her first appearance. Later Caruso came for five or six guest appearances and she was chosen to appear with him as Mimi in "Bohème." Even now her heart thumps with excitement at the remembrance of the nervousness caused by sharing an opera with the world's greatest singer. There was thunder after his first aria and Dux began with a "lump in her throat." She sang with all her heart, with an infinite desire "to make good." When she had finished the aria something happened which swept her off her feet. The great Caruso turned his back on the Kaiser's box and the audience and began to applaud the "little Golden Claire" shouting "bravo." The audience went wild and the occasion was the sensation of the press. Oscar Bie, the famous critic, said: "There was never such perfect blending of human voices." Later Mme. Dux sang Nedda in "Pagliacci" and Micaela in "Carmen" with Caruso.

Nedda in "Pagliacci" and Micaela in "Carmen" with Caruso.

Mme. Dux was then engaged for Covent Garden, where she made her début as Sophie in "Rosenkavalier." Eva in "Meistersinger" and Pamina in "Magic Flute" were also roles which her singing made famous there.

"Are you nervous, Madame, over America?"
"Mais oui, who would be otherwise? But I have been nervous before, vous savez. It is the nerves, under control, that make the success."



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# ACROSS THE COUNTRY

Akron, Ohio, July 28, 1921.—The Tuesday Musical Club of Akron will launch a campaign for its own club room next fall. According to officers of the club, a trust fund for building purposes already has been started. The nucleus of the fund will be part of the balance left from the artists' musical course sponsored by the club last winter. Mrs. D. S. Bowman is president of the organization. Other officers include: Mrs. O. D. Hollenbeck, first vice-president; Mrs. A. J. Akers, second vice-president; Mrs. N. O. Mather, chairman; Mrs. Carl Richards, treasurer; Mrs. T. A. Rees, secretary, and Mrs. Charles Hoover, director of programs.

The thirteenth annual recital given by advanced and junior pupils of Rita Elandi in the Masonic Temple, July 20, drew a capacity audience despite the extreme heat. Gregory Zwinitzky, violinist, and Katherine Brout, pianist, assisted in the program, which was presented by E. H. Sedaker, Ruth Dunn, Eunice Walther, Rose Karr, William Robinson, Helen Troesch, Lucille Norris, Lucille Sheehy, Hazel Buck, Frances Collins, Giovanni Baruc, Henrietta Coxey, Andre Andreoli, Pearl Marie Lewis, Ray Dorsey, Viola Hunt Miller, Harry Marguila, Clara Baer, Elmer Sohner, Charles Rickert, Lorena Stuhldreher, George Stevenson, Mabel Motz, William Sheehy, Ruth Hower, C. Le Roy Kantzer, Arthur S. Hanson, and Dorothy Tripcony.

Roy Kantzer, Arthur S. Hanson, and Dorothy Tripcony.

Asheville, N. C., July 26, 1921.—For the eighteenth successive year Mr. and Mrs. Crosby, the well known music pedagogues of Chicago, are conducting a summer music school at their beautiful studio-home, the "House-in-the-Woods," near here. Every southern state is represented in the enrollment of the school this season.

Palmer Christian, municipal organist of Denver, Col., for the past number of years, has arrived in Asheville to be assistant organist at the Grove Park Inn.

Alvah H. Lowe, Asheville singer-impresario, was soloist recently at a luncheon tendered by the Rotary Club in honor of national officials of the Y. M. C. A. now in annual session at Blue Ridge.

Harold Gleason, of the Eastman Organ School, Rochester, N. Y., gave the first of a series of recitals as guest artist at Grove Park Inn Sunday evening. His finished skill as a technician brought out all the possibilities of the great instrument and his interpretative artistry shed a new and brilliant light on the beauties of the master works.

Boston, Mass.—(See letter on another page.)

Boston, Mass .- (See letter on another page.)

and brilliant light on the beauties of the master works.

Boston, Mass.—(See letter on another page.)

Canton, Ohio, July 28, 1921.— Members of the People's Musical Course committee of the Y. M. C. A. announced Saturday that they are rapidly completing plans for the 1921-1922 concert series. The course will be opened on October 3 with a concert by Edward Johnson, American tenor of the Chicago Opera Association. Rosa Raisa, soprano, and Giacomo Rimini, baritone, will appear in joint recital, and the eight famous Victor artists are also booked for this year. Marguerite D'Alvarez, the noted Peruvian contralto, will be one of Canton's most important musical attractions. Another important artist who will make his first Canton appearance is Jascha Heifetz, the violinist, who will be heard January 16. The other artists and the dates on which they will appear are: Riccardo Martin, tenor, and Frances Ingram, contralto, October 17; Olive Kline, soprano, and John Quine, baritone, November 18; Zoellner String Quartet and Edna Swanson Ver Haar, contralto, January 16.

More than 150 person attended the recital, July 18, at the Women's Club, given by Mischa Lhevinne, Russian pianist. The members of the music committee learned last Saturday that the artist had an open date and engaged him to appear here Monday. It was the first time that the new grand piano of the club had been used. Lhevinne played an extended program, among the numbers being the "Ocean" etude by Chopin and "March Militaire" by Schubert. He also played a number of his own compositions, including a lullaby and three selections from an opera which he composed and which he said will be produced in Chicago next winter. The persons who attended the recital were principally members of the various musical organizations in the city. The affair was in charge of the music committee, Rachel Frease-Green, chairman.

Cincinnati, Ohio—(See letter on another page.)

Cincinnati, Ohio—(See letter on another page.)
Chautauqua, N. Y.—(See letter on another page.) Chicago, Ill.—(See letter on another page.) Dallas, Tex.—(See letter on another page.)
Detroit, Mich.—(See letter on another page.)

Detroit, Mich.—(See letter on another page.)
Fort Collins, Colo., July 24, 1921.—The symphony orchestra of the conservatory of music of the Colorado Agricultural College gave a mid-summer concert, July 20, in the college adutorium, which was well attended. The concert was a feature of the lecture and entertainment course of the college summer school. Prof. Howard S. Reynolds conducted the orchestra. Violin solos were played by Margaret Lane and Myrna Louise Sydner.

The Community Chorus of this city held a picnic a few days ago, when members and their friends, a hundred strong, motored to Twin Bridges on the Cache la Poudre River.

Ithaca, N. V. August 1, 1921. Park N.

Ithaca, N. Y., August 1, 1921.-Ruth Blackman Rod-Ithaca, N. Y., August 1, 1921.—Ruth Blackman Rodgers, coloratura soprano, who was graduated from the Ithaca Conservatory of Music in 1911 and was formerly head of the Public School Music Department of that institution, scored a distinct triumph in her appearance as a concert artist in Bailey Hall, Cornell University, July 30. Mrs. Rodgers was assisted in her recital by Isadore Luckstone, of New York, and was enthusiastically received. Mrs. Rodgers scored with the "Ave Maria" of Bach-Gounod, with violin, piano and organ accompaniment, and also with her other numbers as well. The principal artists were assisted by Prof. J. T. Quarles, Cornell University organist; Robert Braun, pianist, and Rogers Whitmore, violinist and pupil of Otokar Sevcik, master teacher of the Ithaca Conservatory of Music.

Los Angeles, Cal.—(See "Music on the Pacific

Los Angeles, Cal.-(See "Music on the Pacific

Miami, Fla., July 24, 1921.—The Mana-Zucca Choral Society has been entertained by a series of parties provided by the founder, Mrs. Shelley Porter. One of the

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NEW YORK RECITALS ARRANGED

most delightful events took the form of a masquerade. An excellent program was rendered, solos as well as choruses occupying prominent places thereon and a number of very good voices were heard. Among those who added to the pleasure of the evening was Signor Traversi, of New York, who played several of his father's piano compositions. Signor Traversi has been enjoying the ocean baths at Miami Beach for several weeks.

Another interesting Mana-Zucca entertainment came in the form of a recital given at the Woman's Club Auditorium, July 22, by a section of the junior music pupils of Mrs. L. B. Safford, teacher of piano and dramatic art. Beth Jones, aged three years: Ikey Jones, four years, and Billy Jones, five years, opened the program with a selection from "Youngsterland." They were attired in appropriate costumes and held their dollies in their arms as they rocked them to sleep. They are the youngest to appear in solo parts on a Miami musical program. Helen Reed Peoples, aged seven, played "Starlight." Little Minnie Rabinowitz, aged eight, played "Blinking Stars." "Summer Rain" was very effectively rendered by Lillian Roberts, eight years old. Kathryn Gardner, another eight year old performer, played the pretty "Slumber Song." "Soft Shadows," a more difficult selection, was offered by Hanna Law, aged nine. Billy Jones also played "Sweet Melody." "Hallowe'en, by Margaret Peeples; "Lily Pond," by Helen Wilson; "Sunshine," by Willie Becks, were each rendered in good style. Mary Ruth Scruggs' interpretation of "Blossom Waltz" was exceptionally fine and brought forth prolonged applause. During the intermission, photographs of Mana-Zucca were distributed, and Mrs. Safford gave a sketch of the attainments of this unique artist. Little Kathryn Thompson, who began to improvise at the age of four, then played three of her own compositions. Kathryn is now eight years of age and is a pupil of rare creative ability. The last number on the program was sung by twenty little girls.

Zoe Arbutus Wilson was the organist at the M

Portland, Ore.—(See "Music on the Pacific Slope.") Rochester, N. Y .- (See letter on another page.)

Rochester, N. Y.—(See letter on another page.)

Woodmont-on-the-Sound, Conn., August 1, 1921.—
The summer colony has been enjoying a month of rare musical programs given at the attractive Country Club on Sunday evenings, under the able management of Mrs. William Pierson Tuttle, chairman of the entertainment committee. The first concert on July 10 was arranged and given by Marie Warrington, soprano, and Antoinette Brett Farnham, composer-pianist and accompanist. They gave such an artistic performance as to receive a return engagement later in the season. The program on July 17 was in charge of Gordon Stuart Stevens, baritone, assisted by Mabel Deegan, violinist, and Ruth Ellsworth Allen and Belle Loper Slater, at the piano. On July 24, Mrs. Clarence B. Bolmer, pianist and accompanist, had charge of the program which was rendered by Grace Burnes Munson, alto, and Milon M. Stone, baritone. Both of these artists are well known church singers in New Haven, the former being a pupil of Lillian Sherwood-Newkirk, while the latter has studied with Frederick E. Weld. On July 31, a delightful program was given by Sarah Tarleton Fiske, soprano, and Mark Chestney, violinist, having been arranged by Marion Wickes Fowler, pianist, who is a pupil of Lewis Williams. Miss Fiske has studied with Susan Hawley Davis and Mr. Chestney is a prominent concert artist and violin teacher.

On Wednesday evening, July 20, the Tempo Male Quartet of Hartford gave an artistic concert at the Club, ably assisted at the piano by Mrs. Clarence B. Bolmer. The personnel of the quartet consists of John T. Dowd, first tenor; William Carroll, second tenor; Thomas P. Couch, first bass; Elbert L. Couch, second bass. The ensemble work is excellent, while the solo selections are always delightful.

# Mary Jordan an American Legion Favorite

Mary Jordan an American Legion Favorite
Mary Jordan has been engaged to appear as soloist at
the convention of the American Legion to meet at Fremont,
Neb., September 29 and 30 and October 1. Negotiations
are also under way for her appearance as soloist at the
reunion of the Thirty-fourth Division of the A. E. F., to
be held at Omaha, September 19, 20 and 21. Further indication of her popularity with the Legion may be seen
from the fact that the Kansas State convention, to be held
in October, and the Pennsylvania State convention, to be
held in September, are also negotiating for her services
as soloist, and the Des Moines (1a.) Post is also planning
for a concert with this excellent artist as the feature attraction.

Georgiella Lay's Interpretative Programs When Georgiella Lay gave one of her original "interpre-tative programs" recently in the West, a young man came up to the platform after the program was finished, and



GEORGIELLA LAY

Whose playing is just now charming the native of New York City Californians, is a

asked if he might congratulate her on the evening's enter-

asked if he might congratulate her on the evening's entertainment.

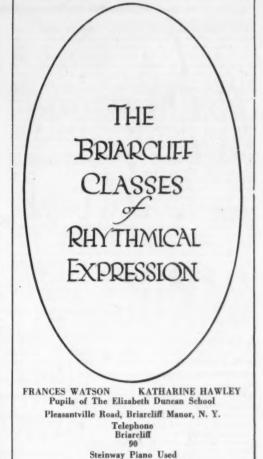
"As a matter of fact," he confessed, samefacedly, "I didn't want to come a bit, but my girl simply made me. I don't care much for things of this sort as a rule. After she made me come, you wouldn't let me go. It is the first time I ever really enjoyed a musical program, and I simply had to come up and tell you so."

Miss Lay, a loyal Californian, is spending the summer there and preparing for a concert tour next autumn under the direction of her manager, Harry H. Hall. Her distinctly unusual programs, which combine interesting musical material with a chatty little interpolation, from time to time, which gives the background and atmosphere without any affecting or condescending to her audience, have attracted a great deal of attention in the West—so much so, in fact, that until this year Miss Lay, although a native New Yorker, has not made many excursions from her adopted Western state. Her engagements for next year include appearances in the Middle West, South and East as well as in California.

### Grace Kerns Off for Lake George and Canada

Her various singing activities kept Grace Kerns in New York until early August, when she was able to get away

for a well deserved vacation at Lake George and the Canadian Lakes in Ontario. Among many other appearances, her New York recital at Acolian Hall in January and her notable performance at the Worcester festival were indications of the fact that Miss Kerns is undoubtedly one of the most popular of the younger sopranos appearing before the public today.



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Mrs. Oscar E. Busby, 233 No. Ewing Avenue, Dallas, Texas;
Dallas, Texas, May 10; Memphis, Tenn., June 28.
Mrs. Jean Warren Carrick, 977 East Madison Street, Portland,
Ore., August 15.
Adda C. Eddy, 136 W. Sandusky St., Bellefontaine, Ohio.
Beatrice S. Eikel, Kidd-Key College, Sherman, Texas.
Jeanette Currey Fuller, Rochester, New York.
Cara Matthews Garrett, San Marcus Academy, San Marcus,
Texas; Palacios, Texas., June 14, July 19.
Elizabeth Hasemeier, 41 So. 21st Street, Richmond, Ind.
Oxford College, Oxford, Ohio, June 27 to July 30.
Maud Ellen Littlefield, Kanasa City, Mo., July 6—August 1.
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Normal Class, June 21.

Mrs. S. L. Van Nort, 2815 Helena St., Houston, Texas, May 30—Sept. 19.

Mrs. H. R. Watson, 124 East 11th St., Oklahoma City, Okla., August 1—October 1.

Anna W. Whitlock, 1100 Hurley Avenue, Fort Worth, Texas. Clara Sabin Winter, Yates Center, Kans., Topeka, April, 1921.

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### MUSIC ON SLOPE THE PACIFIC

# LOS ANGELES WELL REPRESENTED AT STATE MUSIC TEACHERS' CONVENTION

Theodore Gordahn and Charles Wakefield Cadman Win Grauman Contest-Summer Notes

Los Angeles, Cal., July 31, 1921.—The eleventh annual convention of the Music Teachers' Association of California, which was held in Oakland the first week in July, was an unqualified success both in point of interest and in achievement. Los Angeles, San Diego, Riverside, Redlands and Santa Barbara were represented from the south; San Francisco, Alameda County, Sacramento and Santa Clara county from the north. The convention committees were wonders of efficiency and too much cannot be said of the perfection of the arrangements and the wonderfully interesting progress. To cover each number would be a colossal task (and there was not a dull session during the entire convention), so it is only possible to mention briefly the representatives of each locality.

The address of welcome by Sofia N. Neustadt was so charmingly given that the remembrance of it is one of the joys of the occasion. Very brilliant was the response by Edward Pease, the state president, and many other pleasant speakers followed. Splendid papers were some of the most helpful features of the meetings, among them being a paper on "High School Music" by Florine Wenzel, of Sacramento; one from Anne Marie Clark, of Redlands, on the music appreciation course, and an illustrated paper on the expression of imagination in children's music by Cora W. Jenkins, of Oakland.

Southern California was represented mostly by vocalists, with the exception of San Diego, whose brilliant pianist, Nell Cave, shared honors with the well known contralto, Loleta L. Rowan. Miss Cave gave two groups of modern compositions, and Mrs. Rowan sang an entire group of interesting Russian songs. Maude Fenlon Bollman, one of

the most popular sopranos of Los Angeles, and Raymond Harmon, tenor, were the vocalists chosen to represent the south. Eva Frances Pike, president of the Los Angeles branch of the Association, gave a fine paper on "Community Music and Service," and Jennie Winston, who was the Los Angeles delegate, read a paper on ultra modern music, illustrated by Maude Wellendorff, pianist of San Francisco. Raymond Harmon's beautiful voice and artistic singing combined with his magnetic personality and his fine presence, won for him an instant success with his audience and he was recalled again and again after his two groups of songs, his French group, however, being most admired.

Maude Fenlon Bollman's clear lyric soprano was beautifully controlled, and her musicianship was apparent in the two well chosen groups which won much applause.

Sacramento was represented by a violinist, Russell J. Keeney; Pauline Ireland, soprano, a young lady with an exquisite voice, and Ethel Sleeper, a pianist. Two of the northern musicians, who, because of their youth and great promise, stand out with especial prominence are Eva Gruniger Atkinson, contralto, and Marion Nicholson, violinist. Mrs. Atkinson's voice is beautiful in quality, of wide range, and she sings with artistic finish. Marion Nicholson is the daughter of Mrs. Carroll Nicholson, one

wide range, and she sings with artistic finish. Marion Nicholson is the daughter of Mrs. Carroll Nicholson, one of the most successful teachers of the north, and her musical environment has helped to foster her great gift. Miss Nicholson is the winner of the young artists' contest recently held, and is well on her way to great things. Her tone is broad and full, her bowing sure, and she possesses what so few women violinists have, that quality which

thrills and stirs the emotions. With her youth, her talent, her beauty and charm, it may be expected that much will be heard of this talented daugther of a gifted mother.

THE GRAUMAN CONTEST.

THE GRAUMAN CONTEST.

The splendid work which is being done by Grauman's Symphony Orchestra concerts in presenting fine programs at each Sunday morning concert, was further augmented by the incentive to local writers in the inauguration of a contest. From three hundred compositions entered, a committee of well chosen judges selected ten, and these were played by the Grauman Symphony Orchestra, the audience of two thousand people voting for the number they thought best, their votes being cast on a special ballot card furnished by the theater. Theodore Gordahn, Los Angeles composer and violinist, won the contest with his beautiful number, "Russian Lullaby"; Charles Wakefield Cadman's well loved "At Dawning" was the next choice, being only four votes behind the first selected. Both of the composers were presented with silver loving cups by Mr. Grauman, and a scroll bearing the signature of all the judges was presented to Mr. Gordahn. The compositions which were chosen by the judges for final competition were overture, William Mason; "Desert Suite." Homer Grunn; "Russian Lullaby," Theodore Gordahn; "Suite Characteristic," second movement, Henry Schoenfeld; "The Hand of You," Carrie Jacobs Bond (the only woman composer whose composition entered the final competition); "Madrigal" Donatelli; "At Dawning," Charles Wakefield Cadman; "Marche Heroique," Toroslav de Zielinski; "Serenata Orientale," Novelli, and "Intermezzo," by Harley Hamilton.

While many of the musicians recuperate by frequent visits to mountain and seashore and find relaxation in summer freedom and social intercourse, some have gone for the entire summer. Among the former are many well known professionals as a recent evening reception to some New York artists amply demonstrated. Mr. and

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Mrs. L. J. Selby and Miss Selby received in honor of Mr. and Mrs. Sidney King Russell, composer-pianist and soprano, and at first sight it seemed as though every member of the musical colony was present. A few have closed their studios and are away for the months of midsummer.

John Smallman with his family is at Laguna Beach for the summer. Estelle Heartt Dreyfus and her husband Louis Dreyfus, are at Carmel-by-the-Sea. Clifford Lott is in San Francisco haunting the studio of his friend Percy Rector Stephens, who is giving a summer session. Roland Paul and Mrs. Paul have just returned from a two months' visit in the north. Richard Buhlig will leave for San Francisco next week to gather fresh inspiration for his master classes which he will again conduct in the fall. Raymond Harmon, whose delightful singing won for him an engagement in the north, is spending the season at the seashore since his return from the convention.

Anna Ruzena Sprott is at Venice, keeping only a few hours for teaching in her studio in the Music Arts Building.

Abbie Norton Jamieson, Earl Meeker, Grace Widney.

hours for teaching in her studio in the Music Arts Building.

Abbie Norton Jamieson, Earl Meeker, Grace Widney, Mabee and Ida Selby motored to San Francisco to attend the Oakland convention. Mrs. Jamiestin's clever and witty response to the greeting from the northern branch was the pride and delight of the assembled Angelenos at the convention banquet.

Constance Balfour, soprano, is spending the month of August at the mountain resort, Bear Valley.

J. W.

### PORTLAND ORCHESTRA OPENS ITS SEASON IN NOVEMBER

Ten Concerts Are to Be Given-Verdi's "Masked Ball" Next Offering of P. O. A.-Dunning System Items-Notes of Interest

Portland, Orea, August 3, 1921.—The Portland Symphony Orchestra, Carl Denton, conductor, will open its eleventh season in November, and the prospects are bright for another series of ten concerts. Among the prominent citizens who are working for the uplift of the orchestra must be mentioned Guy W. Talbot, Mrs. Henry L. Corbett, Mrs. Robert F. Strong, Eric Hauser, W. P. Olds, Kurt Koehler, W. D. Wheelwright, Charles F. Berg, Edgar B. Piper and Mrs. Donald Spencer, manager of the orchestra.

PORTLAND OPERA ASSOCIATION TO GIVE "MASKED BALL." PORTLAND OPERA ASSOCIATION TO GIVE "MASKED BALL."

Prospects are also bright for the Portland Opera Association, Roberto Corruccini, conductor. The organization, which is eight years old, will present as its next attraction "The Masked Ball," by Verdi. It is planned to make this the most elaborate production ever attempted. Mrs. E. L. Thompson stands at the head of this progressive association

DUNNING SYSTEM ITEMS.

About twenty women met last week at the Portland Hotel and organized the Dunning Teachers' Club of Oregon. Officers were elected as follows: Kate Dell Marden, president; Florence Grasle, vice-president; Faye Ashfield, treasurer, and Viola Ridgway, secretary.

Jean Warren Carrick, exponent of the Dunning System of Improved Music Study for Beginners, recently graduated a class made up of Georgia Doll, Margaret Keep, Mildred Raymond, Genevieve Price, Ethel Kenney and Faye Ashfield.

Notes.

Harold Hurlbut, tenor and disciple of Jean De Reszke, has a master class here. Last week he closed a large class at Lewiston, Ida.

Emil Enna, president of the Society of Oregon Composers, has returned from a month's motor trip in British Columbia.

J. R. O.

# Glenn Dillard Gunn's Interpretations Please

Glenn Dillard Gunn interrupted his summer master classes at the McPhail School of Music at Minneapolis to return to Chicago and play the final recital in Carl D. Kinsey's series of recitals at the Ziegfeld Theater. The Chi-



GLENN DILLARD GUNN, Guest teacher at the McPhail School of Music.

cago critics commented as follows upon his performance: Herman Devries, in the Chicago American, wrote: "His talents seem to grow riper with the passing of the years. I heard him play a group of Liszt, Debussy, and 'Jeux d'Eau' by Ravel. One can scarcely expect a more charming reading and execution of the famous Ravel piece of piano trickery."

reading and execution of the famous Ravel piece of piano trickery."

Edward Moore, in the Chicago Tribune, wrote: "Mr. Gunn was heard in works by Liszt, Debussy and Ravel, also in some modern revisions of ancient works, such as MacDowell's on Rameau and Couperin, Bauer's on Matthe-

son, and Busoni's on Bach. He is an eminently sane player with a critical outlook on music that is generally cool and never cold. . . It is an interesting type of playing, founded upon the great art of simplicity and developed into complexity which stops safely short of overelaboration. He has brains as well as fingers."

At a recital played in Minneapolis the previous week, Dr. James Davies, of the Minneapolis Tribune, commented as follows upon Mr. Gunn's Chopin playing: "It was Chopin in his best vein—nothing maudiin or sentimental. The beauty was romantic enough in character to satisfy the most captious, but one felt underneath a sinuous strength and vigor, shot through with poetic feeling and an impassioned sense of loveliness."

### Oberfelder's Attractive Denver Series

Oberfelder's Attractive Denver Series

Manager Arthur M. Oberfelder has issued an attractive booklet calling attention to the series of concerts which will be presented in Denver, Col., next season under his management. The course will be opened October 7, when Marie Sundelius and Nicola Zerola will be heard in a joint recital. Titta Ruffo is booked for October 27 and Emmy Destinn will appear November 24. Sousa and his band will be the offering December 3; Paul Althouse and Arthur Middleton, January 6; Ossip Gabrilowitsch, February 13; Mishel Piastro and Alfred Mirovitch, March 2, with Pablo Casals closing the series on April 1. Mr. Oberfelder has every reason to feel proud of this list of artists, and, judging from the support which he has received in the past, there will be large and enthusiastic audiences to greet these musicians when they appear in the Colorado city.

### Maine Festivals to Celebrate Silver Jubilee

Maine Festivals to Celebrate Silver Jubilee
It will be the "Silver Jubilee" celebration of the Maine
Music Festival this fall, and with this in mind Conductor
William Rogers Chapman has arranged some excellent
programs and engaged a fine list of artists headed by Rosa
Ponselle, soprano of the Metropolitan Opera Company.
There will be five concerts in Bangor and in Portland,
the dates for the former being October 6, 7 and 8, and for
the latter October 10, 11 and 12. In addition to a chorus
of 600 voices, there will be an orchestra of selected men
from the New York Philharmonic Society. The opening
concert will have Miss Ponselle and Fernando Guarneri
as soloists. The matinee of the second day will have an
orchestral program at which will appear the New York

Trio, consisting of Clarence Adler, pianist; Scipione Guidi, violinist, and Cornelius Van Vliet, cellist.

In the evening "Aida" will be given in costume. The cast will be headed by Phoebe Crosby, soprano, and includes Genia Fonariova, contralto; Frescesco Bocca-Fusco, tenor; Fernando Guarneri, baritone, and Ernest J. Hill, tenor. On the third day matinee Genia Fonariova will appear in a popular program. In the evening, Charles Marshall, tenor, and Helen Yorke, soprano, will be the solo artists.

### Illingworth Eulogizes Frieda Peycke's Work

While here from Los Angeles, Frieda Peycke studied with Nelson Illingworth. He was very impressed by her talent, striking earnestness and ideals for her work. Mr. Illingworth says that her gift for composition is a very remarkable one, and since all her dramatic readings are to her own music, much of which is already published, he predicts a big future for her and her work.

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### TEALOUSY.

"Do you think that musicians, particularly teachers, are jealous of each other, or is there a comradeship among them? If I am taking lessons, I always feel that my teacher is the best of all, and feel sorry for others who are not under the same good influence that I am. I suppose other pupils feel the same way, but lately it has been told me that teachers are very jealous. Have you ever thought this to be true?"

are very jealous. Have you ever thought this to be true?"

The jealousy of musicians and teachers is rather peculiar. It seems to be more noticeable in some locations than others. A certain city is particularly noted for the criticisms which teachers make of other teachers and their pupils. The local musicians are divided into small cliques, not even the edges of one clique touching the edge of another. So in talking with a teacher the opinion is constantly heard, "So-and-so has ruined more voices than any other teacher in this city." When that has been said about each and every one of the teachers, their pupils criticised to such an extent that not a note is left in a voice, or a note correctly played by an instrumentalist, one begins to realize that jealousy has been carried to an extent unpleasant to the hearer, at least. Particularly hard to bear is the success of a pupil of any of these teachers; the others rally and criticise everything done, even when such pupil is baying a great public success. But this special city is perhaps the worst example of this kind of jealousy. Not all teachers are so small minded. For the good of music, if there is to be any advancement in the community, there must be local fellowship, each and every one interested in the good of all jealousies and bickerings given over. A harmonious whole accomplishes the best results.

### OPERA SINGERS THEN AND NOW.

"Was there ever a time when only German operas were given at the Metropolitan Opera House, the majority of them being Wagner's? How did that suit the public? I know I should not like it, for one wants to hear all the different composers and surely German singing has never been what might be called good. It seems impossible that a community would support such a season,"

such a season."

Yes, it is quite true that many years ago whole seasons of Yes, it is quite true that many years ago whole seasons of German opera were given at the Metropolitan, and most successful they were as far as the public was concerned, for the houses were packed all through the winter. This was because of the operas given, for it must be said that the singers were far from being satisfactory, and would not be tolerated today. To see a fat old man and a scrawny woman, equally old, singing "Tristan and Isolde" was disillusioning as to the youth of the lovers, but audiences appeared only to care for the music, not how it was sung—and some of these old people could act. Anton Seidl conducted and was an idol of all. But then it was the fashion to admire Wagner and to decry all other composers. Nor could what those Germans did who were especially imported for the task be called singing. People seemed to have forgotten what good singing was and appeared quite contented with the noise furnished. Such performances of any opera would not be tolerated today, and Americans can congratulate themselves on now having the best operatic performances in the world.

# FORM AND COMPOSITION.

"Would you be kind enough to give me the names and addresses of some of those who teach composition, and who would perhaps be willing to correct my compositions if I should send them? I need lessons on form and cannot get them where I live."

The following are some of the well known teachers of compositions: Daniel Protheroe, 300 Fine Arts Building, Chicago, Ill.; Edgar Brazelton (Bush Conservatory), 839 North Dearborn Street, Chicago, Ill.; Ernest H. Kroeger, Musical Art Building, St. Louis, Mo.; Percy Goetschius, Institute of Musical Art, 120 Claremont Ave., New York; Peabody Conservatory of Music, Baltimore, Md.; Oberlin College Conservatory of Music, Oberlin, Ohio.

# Reuben Davies in Normal School Recitals

Reuben Davies in Normal School Recitals

Reuben Davies, American pianist, recently appeared in two recitals at the Normal Schools of Texas—one in Canyon and the other at the Sam Houston Normal, Huntsville. At these concerts Mr. Davies' programs contained numbers which are well known and always popular, such as the E flat Revolutionary études of Chopin, Rubinstein's "Staccato" etude, Liszt's polonaise in E major, and "Liebestraum," as well as "Chaconne," Bach-Busoni (which latter number opened his programs). Aside from this he played a group of works by composers of the modern school, thereby feeling confident of pleasing all tastes. Among the numbers which received greatest applause was a recent composition of his own called "Spirit of the Passing Clouds" (written in the modern style). This was redemanded at both of these concerts.

At other recent recitals by this young artist, the following tributes have been paid him:

"Reuben Davies delighted his hearers here with a scholarly pro-

"Reuben Davies delighted his hearers here with a scholarly program, rendering numbers from both old and modern schools. He plays with much brilliancy, displaying a wonderful power of interpretation, and weaving into his playing a tone color that is true only of a musical genius."—Ennis (Texas) News.
"Davies is one of the most promising of the younger pianists. His strength is his technical equipment, his strong rhythmical sense, and his seriousness in his work. Much may be looked for from this clever young pianist."—The Daily Oklahoman.

Mr. Davies has been booked for a large number of concerts in the middle west for the season 1921-22. He will also be heard during the Christmas holidays in New York and Chicago.

and Chicago.

At present Mr. Davies, in company with the secretary of the Davies School of Piano Playing in Dallas, Texas, is vacationing at some of the nearby fishing resorts, having closed his school for the remainder of the season.

# Rea, Breeskin and Bonnelli Open Lancaster Series

Virginia Rea, Elias Breeskin and Richard Bonnelli have been engaged for a joint recital in Lancaster, Pa., for Monday evening, October 17. This concert will mark the beginning of the musical activities in Lancaster for the coming season.

# Cadman Work for Maine Festival

One of the numbers selected for the next Maine Music Festival is Charles Wakefield Cadman's beautiful chorus with baritone solo, "The Sunset Trail." The work is remarkably characteristic and the effect when rendered by this organization of one thousand voices should be tre-

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# Musical Comedy-Drama-Motion Pictures

Good weather since the first of the month has given new life to the theaters. life to the theaters. Last week there were four openings and one return engagement, giving the aspect of midwinter, despite the fact that the percentage of new productions for the corresponding time for last year is considerably

lower.

The enthusiasm continues this week, with "Sonny," a Selwyn production, coming to the Cort Theater. The New Century Roof opened with "The Mimic World of 1921." This Shubert offering will be a regular attraction, begining at 8:30 in the evenings, with regular matinees twice a week. "Sonya" had its premiere at the Forty-eighth Street Theater, "The Night Cap" at the Thirty-ninth Street Theater and "Nobody's Money" at the Longacre Theater.

### "THE STAR IDLERS OF 1921."

About a month ago an organization known as "The Star Idlers" gave a midnight performance at the Shubert Theater. Most of the actors that compose the cast are well known in vaudeville and musical comedy. After this single tryout they went on tour. The show is not without merit and has had some success. They returned to Broadway last week to the Eltinge Theater for a month's stay. Will Morrisy is responsible for the direction. There is doubt about the offering having a remunerative stay, for it is understood that the men are working on a cooperative

### "TANGERINE."

"TANGERINE."

An island, not a fruit, as one might think, and a good name for a musical comedy, with tropical settings and colorful maidens to give exact atmosphere. But this is only part of the story. The first act has the unique scene of Alimony Jail, New York—interest and possibilities from the start. Divorce and alimony are always topics for laughter, so the book employs many old jokes and some new ones to help the dialogue along. After much discussion on the subject, music and songs take up the theme.

Three gentlemen who find themselves in the embarrassing state of lying in jail, on the advice of a friend pay up and embark for "Tangerine," an island of the South Seas, where the women do the work. There husbands and wives meet at the court of King Home-Brew (how delightfully suggestive), also a disgruntled American, who sought solace in a kingdom all his own, with eight native wives (the chorus, no more, no less) to wait on him. As in all musical comedies things are somehow settled amicably and all ends well.

The music for "Tangerine" was written by Alma Sanders and these Carlo. The in their first production and the

sical comedies things are somehow settled amicably and all ends well.

The music for "Tangerine" was written by Alma Sanders and Monte Carlo. This is their first production and they made a fine job of it. In the first act "Isle of Tangerine" proved to be a charming number, with a tiny Irish lilt that so characterizes their ballads. "The Sea of the Tropics" is a more ambitious number arranged as a dance for Holbrook and Ludmilla. From this theme comes the opening number of Act II, which blends into a really good bit of music, "Ode and Sun Dance." Then comes the hit number, "In Our Mountain Bower," which gives Jeannetta Methven a chance to do some creditable singing; the encores were numerous. Miss Methven should not attempt the high notes in the finale; they detract not only from her singing but also the song. There were several other catchy and melodious songs. In the last act, "Sweet Lady," an interpolated song by one of the stars of the show, Frank Crumit, went over in great style. Mr. Crumit with his ukulele scored a hit, with the aid of Julia Sanderson.

Dainty Julia Sanderson, of course, is the leading star. Her success is enormous, and it has been years since she has had so good a role. Jack Hazzard, as King Home-Brew, gets all of the big laughs and certainly has the comedy lines, doubtless of his own brewing. Frank Crumit also comes in for full honors. All said, Carl Carlton, the producer, has given us a fine musical show, the best of its kind. The Casino won't lose "Tangerine" for many weeks.

"Honors Are Even."

# "Honors Are Even."

"Honors Are Even."

"Honors Are Even." Roi Cooper Megrue's newest comedy, was presented by the Selwyns at the Times Square Theater, with William Courtenay and Lola Fisher co-starring. Clever dialogues and many witty lines characterize this play. In fact, there are so many smart sayings as it ripples and splashes along that it becomes difficult to remember all of it. Only until one of the many moments of useless conversation intervenes does one feel that it could be improved by cutting. It is too long.

The opening scenes are novel and rather interesting. With the use of clever stagecraft, the different episodes are introduced by silhouettes. They show a young miss rejecting three suitors, each getting his just reward, and thus we are led to the main thread of the story. What should properly be the first act is splendidly worked out. A room in the country house of the "young lady" with her various guests around. Here we find her flirting outrageously with a fourth gentleman, while the rejected suitors move in and out of the scene. This was charmingly done and made one believe that a most unusual social comedy was about to unfold. The second act loses somewhat the light and sparkling atmosphere of the first, and develops something of a plot around the fact that the lady most unconventionally visits the man's apartment, alone. The third act is an anti-climax and ends, of course, happily, after a few flimsy misunderstandings are cleared up.

Lola Fisher, as Belinde, is attractive and clever, and everything she does is convincing. To her is given most of the best comedy. William Courtenay, as John Leighton, makes the part of "the man" much more emphatic with his suave, charming manner than Mr. Megrue has done. Paul Kelly, as the boy, gave a fine performance. In fact, the entire cast could not be improved upon. With two such artists as Miss Fisher and Mr. Courtenay, "Honors Are Even" could not but be excellent entertainment.

# "MARCH HARES."

If you have never met nor associated with really inter-esting personalities that are afflicted with an "artistic tem-perament," don't go to see "March Hares," for you will not know what it is all about. But if you have had such

an experience, by all means go to the Bijou Theater and see the best burlesque (not satire) on the subject produced

see the best burlesque (not satire) on the subject produced in many a moon, if ever.

Harry Wagstaff Gribble, the author of "The Outrageous Mrs. Palmer," has given us a remarkable play in that he handles a very difficult subject and abnormal situations with a subtlety and wit that are unusual. Gone to the winds are our former productions in their vain efforts to depict that intangible element, artistic temperament. And if our bedroom farces shock, by no means go to see it, for your uncontrollable laughter will certainly prove humiliating, especially when it dawns on you what you are laughing at.

ing at.

Alexander Onslow, as the chief temperamentalist—Geoffrey Wareham—is perfect in a very difficult part. Norma Mitchell, as Claudia Kitts, makes an extraordinary portrayal of a little over-sexed creature, mad as a March Hare, who confesses she brings trouble wherever she goes. Her big scene in the third act is one of the funniest bits the writer has ever seen. Brandon Peters, as Edgar Fuller, the only semi-sane one in the household, is good, and so is Lucile Watson, as Mrs. Rodaey, the mother, and Andri-



LYDIA LIPKOWSKA.

The opera singer, has been engaged by Henry W. Savage for his revival of Franz Lehar's famous operetta, "The Merry Widow," which will open at the Knickerbocker Theater on Labor Day.

enne Morrison, as her daughter, who is not only artistic but has a well developed temper. "March Hares" is worth seeing twice. · "Dulcy."

# Without Lynn Fontanne, "Dulcy" would be just like any other comedy, but with this very fascinating little comedienne the last of the past week's offerings will stand out as an entertainment hard to equal. As a play it possesses all the qualities that will go to make a great success. This, of course, does not mean that the play is of any literary value; just a bit of a plot built around the well known character, Dulcy, created by F. P. Adams in his column in the New York Tribune. George S. Kaufman and Marc Connelly, two local newspaper men, are responsible for the comedy, and it must be said they know how to write for popular taste.

Connelly, two local newspaper men, are responsible for the comedy, and it must be said they know how to write for popular taste.

It has been a long time since a character has been created as fascinating as Miss Fontanne makes Dulcy. The part was evidently written for her, and around it all the action of the play revolves. The lines are bright and very amusing at times, and if Gregory Kelly, who plays the part of Willy, the brother, would speak his lines so they could be heard, no doubt he, too, would be responsible for many of the laughts. At least he is funny to look at. "Dulcy" will be playing a long time after some of our current plays are either in the storehouse or have been sent on tour. We hate the expression, but this attraction is a "popular hit," and nothing can illustrate its meaning better than "Dulcy."

# At the Motion Picture Theaters

# THE CAPITOL.

An ensemble of seventy-five voices from the Metropolitan and Chicago Opera Companies took the place of the usual orchestra at the Capitol last week and filled that position to the eminent satisfaction of all concerned. In a potpourri from "Faust," the splendid work of this ensemble proved a delightful variety in the way of program openers. The chorus also lent additional realism to scenes from France by its singing of the "Marseillaise." Erik Bye gave Clayton Thomas' "Invocation to the Sun God," garbed as an Indian and amid the picturesque reproductions of a scene from the Grand Canyon, pictures of which immediately followed, replete with all the beauty which characterizes the Prizma production. To the tinkling notes of the piano a Louis XIII gavotte proved to be another departure from the usual, which was wholly delightful. Mlle. Gambarelli and Alexander Oumansky and ballet corps gave this old time graceful dance with unusual charm. The Capitol Mixed Quartet added to the excellence of the number by its singing of the quaint melody. The feature was the Fox production of

### AMUSEMENTS

CORT West 48 St. WEST 48TH ST. EVES, AT 8:15
MATS. WED, AND SAT. AT 2:15
George V. Hobart's Melody Play

# "SONNY

MUSIC BY RAYMOND HUBBELL with EMMA DUNN, ERNEST GLENDINNING, CARL RANDALL, MABEL WITHEE and others.

TIMES SQ. Theatre W. 42d St. Eves. 8:20.
Mats. Thurs. and Sat. at 2:20. The Selwyns Present

WILLIAM COURTENAY and LOLA FISHER In Rol Cooper Megrue's Comedy

# HONORS ARE EVEN

GEO. M. COHAN'S THEATRE. 43d St. & B'way
Evgs. 8:30. Mat. Wed. & Sat.
A. L. ERLANGER Presents
The New Musical Comedy

# "TWO LITTLE GIRLS IN BLUE"

Superb Company of Comedians, Singers and Dancers.

FRAZEE **FONTANNE** 

West 42nd St. Eves. 8:20 Mats. Wed. and Sat. 2:20 LYNN

World's Largest and foremost CAPITOL "Subway to 51st St. "Subway to Door" EDW. BOWES, Mng. Dir. WEEK BEGINNING SUNDAY, AUGUST 21ST GOLDWYN \*\*The OLD NEST" CHORUS OF 75 VOICES—CAPITOL GRAND ORGAN PRESENTATIONS BY S. L. ROTHAFEL

# MARK

Direction JOS. L. PLUNKETT

Broadway at 47th St.

WEEK BEGINNING AUG. 21

THE EMINENT CHARACTER ACTOR

GEORGE ARLISS "DISRAELI"

STRAND TOPICAL REVIEW, SCENIC-COMEDY

Mark Twain's laughter provoking "A Connecticut Yankee in King Arthur's Court," with Harry C. Myers as the Yankee. Its picturization proved every bit as delightful as the work itself. A special word of praise is due Dr. Alfred Robyn and George C. Cook, organists, upon whose shoulders fell the main brunt of the controversy which resulted in the absence of the regular orchestra.

# THE STRAND

Even though the musicians are still on strike there seems Even though the musicians are still on strike there seems to be no falling off in the attendance at the large movie houses. And why should there be? Take the musical program at the Strand last week for instance! George Halperin, pianist, was the soloist; his number was so well played that he was forced to add an encore, and could have given a second one. The Strand Male Quartet sang two very clever numbers that went over in great style. Their ensemble singing is so perfect in its way that the orchestra accompaniment was not missed. Catarina Guerrieri, soprano, made her debut, singing "Una Voce Poco Fa." Joseph Plunkett has made no mistake in thinking that he has found a singer that will prove an addition to his organization.

gamzation.

The feature was Charles Ray in "A Midnight Bell," one of the best pictures seen in a long time. It was a real thriller and exceptionally well done.

Until some understanding can be reached between the managers and the musicians, the soloists will take the place of the orchestral numbers.

MAY JOHNSON.

# D'Alvarez at Marienbad

Marguerite D'Alvarez at Marienbad

Marguerite D'Alvarez has left Paris and is now taking the "cure" at Marienbad. "Here I am on the job, and I loathe it," she writes her manager, Daniel Mayer. Mme. D'Alvarez will return to Paris at the end of August to order new costumes for her appearances with the Chicago Opera and also to supervise the preparation for the extensive wardrobe which she will need for her many concert engagements the coming season. In October she will sing in London and the English provinces, and will reach America about November 1, going direct to Chicago for rehearsals. Announcements from Chicago confirm the report that the season will open there with "Samson et Dalila." with Muratore as the biblical strong man and Mme. D'Alvarez as the vampish Dalila.

# To Mr. and Mrs. Clarence Adler-A Son

An eight pound son was born to Mr. and Mrs. Clarence Adler on August 3. The newcomer has been named Richard, this being the family name of Mrs. Adler. Mother and son are doing well.

# BOSTON TO HAVE SEASON OF OPERA IN ENGLISH

Boston, Mass., August 13, 1921.—A new tonal organization, the "Boston Society of Singers," with Edward M. Beck as managing director, will give Boston thirty weeks of opera in English during the coming season at the Arlington Theater. The season is scheduled to open Monday, October 10, with a performance of Wolf-Ferrari's "Jewels of the Madonna." The names of the artists and conductors will be announced shortly. With a repertory drawn from Italian, French and German sources a company consisting of three casts of principles comprising "the foremost artists singing in the English language," "a chorus of fifty fresh, young voices, noted for its comeliness as well as for its vocal excellence, an orchestra of thirty carefully selected musicians, together with conductors and stage directors of vast experience and high repute," Mr. Beck's plans will be of great interest to music lovers, especially since "the prices are the lowest at which productions have ever been given."

be of great interest to music lovers, especially since "the prices are the lowest at which productions have ever been given."

"All that Boston music lovers and Boston people devoted to civic advancement are asked to do," quoting further from the prospectus "is to offer the assurance of support by subscribing for seats for the season in advance. The money thus subscribed is not turned over to the Boston Society of Singers, but is placed in escrow in the Massachusetts Trust Company, which will deliver each week one-thirtieth of the amount subscribed to the Boston Society of Singers, which, in its turn, will deliver to the subscriber tickets thus paid for each week. For example, you subscribe for two \$1.50 seats each week, amounting to \$90 for the season. This \$90 is deposited in the Massachusetts Trust Company. The Massachusetts Trust Company and the Boston Society of Singers \$3 of this \$90 each week, and the Boston Society of Singers delivers to you two \$1.50 tickets a week for thirty weeks. You select your seats at the time of subscribing and you receive the same seats each week without any worry or bother on your part. They are your seats for the thirty weeks' season, it will receive only such part of this subscription as it has earned. The balance will be refunded by the Massachusetts Trust Company to the subscribers.

"The Arlington Theater, unquestionably the finest playhouse in Boston has been secured for a term of three years, and extensive improvements will be made during the summer months which will make possible the most elaborate scenic productions. The house will be redecorated and other improvements made which will add to our patrons' comfort and enjoyment."

Mr. Beck has obtained the coöperation of the following who are announced as members of his advisory committee: Mrs. Alvan T. Fuller, Mrs. Charles Bond, Courtney Guild (president of the Harvard Music Association), Frank Chouteau Brown (architect, who is president of the Drama League), Edward Chandler (secretary of the Twentieth Century Club), B

# WILLARD FLINT ENJOYING A VACATION.

WILLARD FLINT ENJOYING A VACATION.

Willard Flint, who has become widely known as one of the prominent oratorio basses of the East as well as one of the successful vocal teachers of Boston, is now resting from the labors of a very busy season of both singing and teaching. Mr. Flint works seven days a week, as he holds a position in one of the leading churches of the city. William Gustafson, the new basso of the Metropolitan Opera Company, is one of Mr. Flint's pupils, and, since the close of the opera season, has been in Boston for several periods of study with him.

Mr. Flint has many on his list who are prominent in the concert field and anticipates that the coming season, for which he has already booked a large number of pupils, will be a strenuous one. Consequently he is at present laying in as large a stock of ozone as possible.

His methods (like those of his teaching) are simple. He makes a daily round of golf, and sometimes two, and takes a plunge in the ocean, which is right at his door. He also spends most of the rest of his time touring the Cape—his summer home is at Hyannis—in his "King Eight," and, being somewhat mechanically inclined, keeping the aforesaid vehicle in smooth running trim, as he is not minded to bring up the rear; and in motoring, as well as in music, the machinery must be kept "tuned up" if one wishes to be in the front of the procession.

the front of the procession.

JACCHIA ENGAGED AS CONDUCTOR FOR MEXICAN CENTENARY OPERA SEASON.

OPERA SEASON.

Agide Jacchia, conductor of the Boston Symphony "Pop" Concerts and director of the Boston Conservatory of Music, has been engaged as conductor for the season of opera to be given at the Arbeau Theater in Mexico City, to commemorate the hundredth anniversary of Mexican independence. The opera season will begin Saturday evening, September 3, with Boito's "Mefistofele," and will continue for two months, under the general direction of Antonio Pacetti. The repertory will include practically all the

better known operas of the French and Italian schools, as well as Chenier's "Zaza," Wagner's "Walküre," Strauss' "Salome," and Mascagni's "Iris." Among the artists al-



AGIDE JACCHIA. Director of the Boston Conservatory of Music.

ready engaged are Muzio, Pareto and Caracciolo, sopranos; Claussen, mezzo soprano; Martinelli and Schipa, tenors, and Stracciari and De Luca, baritones. J. C.

# The Roycroft Convention

The Roycroft Convention

Olive Nevin started her summer season with her fourth annual visit to the home of the Roycrofters in East Aurora, N. Y. The first week of July is always devoted, in that place, to a unique convention, and the four musicians, who always attend, play a most important part in the ten days of recreation. This year, when Elbert Hubbard, 2d, found that his violinist and pianist had other plans that would prevent their attending, he asked Olive Nevin to supply others that fitted the occasion. Miss Nevin, with her unfailing ability to radiate good will and good fellowship upon all with whom he comes in contact, has become an indispensable part of the Roycroft events, and so was well qualified to choose the new musicians.

For pianist, she choose to take with her, Ellen Fulton, of Scranton, Pa. Miss Fulton is an organist of no small reputation there, and dean of her chapter of the Organists' Guild. But, besides all this, she has won honors as a pianist, and, best for Roycroft purposes, she is a college girl, with the same outlook on life that Olive Nevin carries.

For violinist, Julia Larsen was chosen. Miss Larsen, a pupil of Leopold Auer, is becoming very well known in and around New York. She, too, bubbles with the joy of living, and brought much with her to add to the pleasure of the Roycroft philosophers.

Asked to tell the thing about this convention that might be different from the others that she had attended, Miss Nevin said: "Well, the only think that will always make me remember this one apart from all the others is that I never in my life have gotten as wet, with all my good clothes on, as I did this time on the big picnic. There we were all of us out of doors, where we were miles away from anything to get under, when the heavens opened and gave us a sample of everything possible in the line of downpour, from rain to snow. There was one small table to get under, but the wind blew it away from the one selfish man that got under it."

# Asheville (N. C.) Festival Begins

Asheville (N. C.) Festival Begins

Last week Asheville (N. C.) enjoyed the annual summer music festival—and it took a whole week, too, with music every night and on three afternoons. The list of artists included such well known musicians as Paul Althouse, tenor; Grace Potter Carroll, pianist; Anna Case, soprano; Charles Marshall, tenor; Francis MacMillan, violinist; Henri Scott, basso; William Simmons, baritone; Marie Sundelius, soprano; Joy Sweet, contralto; Cyrena Van Gordon, contralto. The Philadelphia Festival Orchestra, under the direction of Thaddeus Rich; local adult and children's choruses, and a local soloist, united to aid in the success of this festival, which was under the direction of Wade R. Brown. A complete review will appear in next week's issue of the Musical Courier.

# REVIEWS AND NEW MUSIC

"THE ROSE AND THE BUTTERFLY" (Song)

By P. Frosini

In popular style, this is a melody ballad, full of sentiment, very sweet and near in every respect, with a refrain of real value, which has an unusual phrase in the middle.

"AY, AY, AY" (Song) By Tito Schipa

Celebrated Creole song, translated from the Spanish by Cecil Cowdrey. The music is free-flowing, spontaneous, a bolero, with twelve measures of prelude, and guitar-effects throughout. Spanish and English text.

# "THE FLOWER WILL BLOOM," "EVERY WAVE CAUGHT A STAR" and "JOY CAME WITH THE DAY" (Songs) By Florence Newell Barbour

Three very unusual songs are these, for high or low voice, by a composer who is fast assuming an important place in the music of America. "Flower Will Bloom" (John Keats) is a song of consolation, for "The Flow'r Will Bloom Another Year." Most expressive music, dignified, worthy, even noble. "Every Wave" (Welby) is graceful throughout, with animated increase of expression and climax at the end. The figure in the accompaniment is worth noting. "Joy Came with the Day" (Swinburne) is fresh, inspired, with almost Wagnerian phrases, one following another, a rushing accompaniment, accelerating, then impetuous at the close, with presto piano ending, there F's. Melody and words fit well, and the spontaneousness of all three songs show them to be the natural outflow of an ardent musical nature.

# "HAPPY DAYS" (for Piano) By Emma Beck

Emma Beck, the composer, has written a taking little mare out grade two, comprising this piece, and designed the cover ell, which consists of a border made by assembling eight-notes quaration, printed on a deep blue background. It is dedicated "' e pupils whose inner feeling is being unfold:d by the Effa Ellerfield Pedagogy."

# "THE SHADOWS OF THE EVENING HOURS" (Anthem)

By Edwin Evans

The well known poem by Adelaide Proctor begins with chimes of the organ, with an echo of the same; then a chime-scale downwar The four mixed voices sing a tuneful and natural melody, altogeth appropriate, expressive and flowing. There enters an alto solo eight bars, with a loud passage following, repetition of the origin quartet, but unaccompanied this time; worth noting is the phras "senza rit," on the last page, at top, the real slow-up coming at the end. Altogether a very singable setting of the poem.

### **BUENOS AIRES**

(Continued from page 14.)

opera, "Don Pasquale," which as an opera should have long been buried, Barrientos gave further proof of the astound-ing vocal qualities she possesses, and despite the dreary and hum-drum musical comedy, she managed to compensate the patient public with her great vocal charms.

ing vocal qualities she possesses, and despite the dreary and hum-drum musical comedy, she managed to compensate the patient public with her great vocal charms.

"IL Barbiere de Siviglia" Revived.

Although Bonetti has not kept strictly in accordance with the prospectus issued at the beginning of the season, he has already revived three old operas that were not listed. He has nevertheless managed so far to give ample chance and opportunity to everybody to listen to Barrientos' trills and in her best accredited roles. As Rosina she sang herself into the hearts of everybody. Galeffi, as Figaro, did wonders with his voice and shared in the success of the evening. Borgioli, as Conde d'Almaviva, sang well, but shows now and then evident signs of want of more training. With care and good handling of his voice he may yet become a leading tenor in a few years hence. His acting was rather "stiff" and uneasy. Melnick, as Don Basilio, gave further proof of his good singing and pleasant voice. Panizza again was at the helm of the orchestra and managed to rival with the good singing of the leading figures.

Claudia Muzio seems to have taken first rank in Buenos Aires in the interpretation of the part of Aida. People swear by her and she is considered the best Aida that has sung that part at the Colon. Her singing and acting of this part are undoubtedly excellent and she seems to have improved even since last year. Her voice pours forth in mellow volumes and one can never detect a harsh note or intonation on her part. She is an ideal Aida and a great singer. Martinelli as Radames pleased greatly. Amonasro is one of Galeffi's favorite and perhaps best roles. Polacco conducted with great fire and passion and made the evening one of the notable successes of the season.

"Marouf?"

Rumors are about that Rabaud's "Marouf" will be produced this season. Anyway, the rehearsals of this opera are already in process.

# OPPORTUNITIES

WELL KNOWN CONSERVATORY in Middle West requires a first class piano teacher. Good salary paid and only high grade man wanted. Address "R. A.," care MUSICAL COURIER, 437 Fifth Avenue, New York.

YOUNG TENOR SOLOIST AVAIL-able for quartet, church choir or operatic act. Address "J. T.," care MUSICAL COURIER, 437 Fifth avenue, New York.

PIANIST AND TEACHER with excel-lent references would like to associate herself with a school either in or near New York for two days a week. For

particulars apply Studio 5, Steinway Hall, 109 East 14th Street, New York, on Wednesday and Saturday.

WANTED—Soprano, Contralto, Tenor, and Bass for high-class singing acts in vaudeville. Three acts now preparing for next season. Also an opportunity for one or two ambitious amateurs who will be trained and placed. Address Celli-Arrighi, 2104 Broadway (at 73rd street), New York.

TENOR with American and European ex-perience wishes to secure manager. Now located in the Middle West. Here is an

opportunity for manager wishing to secure a tenor who can produce results. All re-plies treated confidentially. Address "A. J. H.," care of MUSICAL COURIER, 437 Fifth avenue, New York.

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Phonograph Recording Laboratory has added a new department to their activities and can offer to musical artists a personal phonograph record of their own work for a nominal charge. \$25.00 will cover recording and one dozen records. For particulars address Personal Phonograph Record Dept., care of Electric Recording Laboratories, Inc., 210 Fifth Avenue, New York.

# SUMMER DIRECTORY

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Saxby, Helene. Schelling, Ernest Schiller, Celis. Schipa, Tito		Bar Harbor, Me.
Schiller, Celia		Stamford, N. Y.
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Candal Tema		Europe
Seydel, Irma		Marina Grande, Italy
Silberta, Rhea		Huntington W Va.
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Stoeseel, Albert		France
Stopak, Josef		Long Branch, N. J.
Storr, Lionel		. White Plains, N. Y.
Stransky, Josef		Europe



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Julius Koehl
The Eminent Tianist

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Stults, Walter Allen Sundelius, Marie		Highland Park, Ill.
Swain Mary Shaw		Rockport, Mass.
Sweet, Reginald L Sydow, Paul		Seabright, N. J.
Sydow, Paul		Montville, N. J.
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Tandler, AdolfEurope
Thalberg, Marcian Europe
Thibaud, JacquesFrance
Thomas, Jeannette
Thomas, John
Thomson Grace Chalmers Seneca Falls, N. Y.
Thorner, William
Todd. Marie L Stamford, N. Y.
Toland, Ralph La Crosse, Wis.
Topping, Leila
Trentini, EmmaItaly
Truette. Everett E
Turnbull, E. L
Turner, H. Godfrey
Turpin, H. BVictoria, B. C

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Valeri, DeliaShoreham, L. I
Vanderpool, Frederick W Asbury Park, N. J.
Van der Veer, NevadaLake George, N. Y.
Van Dresser, MarciaEurope
Van Gordon, CyrenaCamden, Ohio
Vecsey, Ferenc
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Ware, Florence, Lake George, N. Y.
Warford, Claude
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Weaver, Prof. O. EValparaiso, Ind.
Whitaker, Helene
Whitehill, Clarence
Wild, Harrison MSayner, Wis
Wilkinson, Winston Brielle, N. J.
Willis, Mattie D New York City
Wilson, Arthur Merriewold Park, N. Y.
Wilson, Edna W Stamford, N. Y.
Woller, Frank LTyngsboro, Mass.
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Yon, Pietro A Settimo Vittone (Piedmonte), Italy
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# Concerts for Striking Musicians

Max Jacobs, conductor, informs the Musical Courses that he is to conduct three "week end" concerts for the benefit of the striking musicians. They are to take place at Carnegie Hall, August 19, 20 and 21. If they are successful and the strike continues, it is proposed, he says, to hold others on succeeding week ends. The soloist on the first evening, Friday, August 19, will be Marie Rappold, on the following evening, Namara, and on Sunday evening, Cantor Rosenblatt. The orchestra will number seventy-five players, the best men selected from the striking orchestras. ing orchestras

# Stravinsky to Write for Gest

Morris Gest on his European trip signed a contract with the most famous of modern Russian composers, Igor Stravinsky, whose ballets—"Petrouschka" and "The Fire Bird"—are known in this country, to write the music for "The Thousand and One Nights," another tremendous spectacle which the New York manager will produce before the end of the present season.

# Blanche Weinschenk Comes to New York

Blanche Weinschenk, the well known mis-en-scene teacher, with whom several of the more prominent artists of the day have worked, arrived recently in New York, where she will shortly open a studio. Prior to leaving for this country, Mme. Weinschenk did considerable work with Jeanne Gordon and Rosalie Miller.

# The Schellings Entertain the de Coppets

Ernest Schelling and Mrs. Schelling, who are now at their summer home in Bar Harbor, Me., have as their guests Mr. and Mrs. Andre de Coppet. Mr. de Coppet is the present patron of the Flonzaley Quartet.

# LEVITZKI SCORES UNUSUAL SUCCESS IN AUSTRALIA

Wild Scenes of Enthusiasm in Sydney—Admirers Rush the Platform—Pianist Says He Will Retire

Sydney, New South Wales, Australia, June 28, 1921.—Mischa Levitzki has had a season of nine glorious recitals here, closing with a matinee on Thursday, June 23. Capacity houses ruled at the Town Hall, choir stalls in the organ gallery and the platform itself being crammed thick with people as well as the legitimate auditorium. In fact, people were compressed in every available portion of the vast hall, packing stopping only just south of the line infringing the Public Halls Act of N. S. W. And the enthusiasm! Well, I had better quote the views of Martin Carrick, the Logd Mayor's Orderly, who has been chief serang of the Town Hall since it was built and is a personal friend of every artist, from Dame Nellie Melba, Paderewski and John McCormack downwards, who ever sang or played there.

"I have never seen such wild enthusiasm," he said, "in the case of any other artist, nor such extraordinary scenes at the end of each recital."

"Extraordinary" is just the word for these scenes. After the program had reached its legitimate conclusion, the people from the back and middle of the hall, regardless of whether Vice-Royalty was present or not—and it mostly was present, both as regards their excellencies from the Federal and State Government Houses—rushed up to the platform in order to get in closer contact with the pianist. Then the recital of encores began, lasting in nearly every instance for the best part of an hour. And during the whole of this extra recital the audience remained standing.

PIANIST MOBBED.

Time after time the pianist left the platform positively for the last time, but time after time he was brought back

PIANIST MOBBED.

Time after time the pianist left the platform positively for the last time, but time after time he was brought back and had to play just another. Sometimes his encores were of formidable length, such as the arabesques by Schulz-Evler on themes of the Strauss "Blue Danube Waltz." Once the enthusiasm broke out of all bounds and Levitzki was mobbed by the girls and youths on the platform. Dainty, admirring hands were laid on his shoulder and he seemed in imminent danger of being embraced! His managers had to rescue him from the attentions of his admirers and keep the space round the piano reasonably clear. Then on the nights after this the inhabitants of the platform and choir gallery engaged in intimate conversation with the pianist as he came and went and asked him for their favorite compositions. From the hall itself there came shouts for particular pieces that were best liked. Sometimes voices bid against one another as at an auction sale. "Gluck-Sgambati's 'Melodie,'" shouted one. "No, no, the arabesques," cried another. "The black key study," piped a soprano; and the black key study fell to the lucky bidder. A feature of the season was the number of highly placed conductors and other musicians, including Henri Verbrugghen, the leader of the profession in the Commonwealth, who were present at each recital.

Estimate of His Art.

ESTIMATE OF HIS ART.

Levitzki made an enormous impression as a Bach, Beethoven and Chopin player. His virtuoso composition playing was also hugely enjoyed by the multitude. The general critical estimate of his powers is that he decidedly belongs to the great, and that he is likely to go much farther.

RETIRING FOR TWELVE MONTHS.

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Before leaving Sydney, Levitzki told me that he intended at the end of his Australian tour to go into retirement for twelve months. "It is my deliberate intention," he said, "in future to play in public only every second year. I feel that rest from playing in public for the purpose of study is essential to success. At present I am busy dodging managers offering me contracts. But my intention is fixed. The managers call it insanity. But I call it sound common sense and I know what I am doing."

Speaking of his audiences, Mr. Levitzki said that the demonstrations in the Town Hall delighted him. "The demonstrations in the Town Hall delighted him. "The Sydney audiences show not only a great musical knowledge but also a spontaneous feeling for music. It is not blase. I found the rapport between player and audience simply remarkable. Although I have had my triumphs elsewhere, I have never seen such spontaneous enthusiasm. Then there is something else that seems to me quite unique. In the States a pianist can go for a year on two programs, but he cannot do it here. I did not imagine it possible that the people of any one city would come to hear the same artist for nine consecutive recitals, and just after a season by another artist, too!"

GRIFFEN FOLEY.

# Rachel Allabach to Sing in Pittsfield

Rachel Allabach to Sing in Pittsheld
Rachel Allabach, an artist pupil of M. E. Florio, will give a recital in the auditorium of the Masonic Temple at Pittsheld, Mass., on August 29. The Berkshire Evening Eagle said in part in an article about the young singer printed in the August 9 issue: "Joseph H. Wood heard Miss Allabach sing and says of her: Vocally she is flawless, intense in expression, yet observing strictly the laws of music. Her interpretation is the best I have heard since the days of Patti. . . . A singer of such intelligence and dramatic power, aside from her vocal accomplishment, is rare and should be welcome anywhere."

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